CHAPTER ONE

1.0 INTRODUCTION

1.1 Background of the Study

In Malaysia, English is a second language and has been receiving recognition from various domains and sectors. The importance of English and the need to learn and master the language is always emphasized by the government. Thus, English has become a vital language used in local speech and writing in many aspects of the daily life of a Malaysian. Many locals use English widely in their everyday conversation especially in the urban areas. The usage of English can be found extensively in the business sector, communication domains and in the urban household domain. This language happens to be the communication medium amongst its members. There are also various local radio stations and a few local television programmes which use English as their primary language.

In Malaysia, English had a dominant status throughout the British administration; it was the language of the ruling class, the Christian religion and the administration (Bhatha 1990). As a result, the varieties of Malaysian English did not evolve much as they were not used much at all. Until 1965, a common variety, Singapore/Malayan English, existed as both Malaysia and Singapore were under British rule (Platt and Weber, 1980).

The impetus for the development of the varieties of Malaysian English is the declaration of Bahasa Malaysia as the national and official language, and the change in the medium of instruction from English to Bahasa Malaysia in 1971 in West Malaysia, 1973 in Sabah and 1977 in Sarawak at Primary One level (Kwan-Terry, 1993). The development of a local variety of English has made the English language became deeply rooted in the country over a long period of time. It is natural for languages to adapt to the users of the country, English being one of the languages. A considerable amount of transfer from the local languages has

occurred resulting in the English in Malaysia going through a process of nativization and emerging as what is known today as Malaysian English.

Within this new variety, several sub varieties have emerged similar to that of the L1 varieties. Platt & Webber (1980:23) describe Malaysian English as a continuum ranging from sub-varieties known as acrolect, mesolect and basilect. "Acrolect" is almost similar to an L1 variety with a slight influence from the local languages especially in the areas of phonology and lexis (Morais, 2001). The lower sub-variety of "basilect" is usually used by uneducated speakers. What falls between these two categories is "mesolect". The emergence of sub-varieties within Malaysian English makes the situation similar to that in England where the Queen's English thrives along with the Cockney dialect and various accents such as the upper class accent and the working class accent.

Malaysian English is the result of various processes like simplification, acculturation and generalization by the local community, making it exclusively Malaysian. In Malaysian educational institutions, the usage of Standard English is emphasized. However, the speakers have adopted the language to suit their needs and convenience when it comes to communicating. Some Malaysian English-speaking people use the informal approach when writing to family and friends. Most Malaysians are very comfortable using this variety although there may be some who try very hard to imitate the "L1 variety" and frown upon this unique "L2 variety". Many regard the variety as a deviation from the parent language resulting in fossilization (Selinker, 1972). On the other hand, there are also scholars who refute this notion. Sridhar (1983:52-53) defends it by saying that it is the process of 'accommodation of an alien code in the usage of social-cultural context'.

1.2 Statement of the Problem

Kachru (1986) has accused Prator (1968) of committing seven sins in his attitude towards non-native varieties of English in Prato's article 'The British Heresy' in TESL (Fisherman et. al, 1968). Among the seven sins, Kachru states that at least four are the result of non-native varieties of English not being fully understood. Kachru seems to appeal to native speakers to 'understand the functions of these varieties of English in the perspective of their uses and users' (1986:14). It is fervently hoped that this study will contribute to this by creating a better understanding of Malaysian English. It is an attempt to examine and categorize one of the areas of Malaysian English, i.e. lexis. The interest in this area arose from the fact that it is a very outstanding feature of Malaysian English. Besides, lexical items from other L1 varieties like 'cookies' for 'biscuits' and 'gas' for 'petrol' in American English have been accepted as part of the English language and eventually as 'lexical' items of Malaysian English.

Malaysian English has become the norm among the locals when it comes to communicating with one another. What was initially used among the locals started evolving and it is now used by foreigners and expatriates who have been living in Malaysia for a period of time. Locals who have been living abroad for either studies or migration purposes generally do not lose touch when it comes to the use of Malaysian English. This is because they were introduced to this variety from a very young age and it has become a norm in their daily usage while communicating.

From communicating, Malaysian English has further expanded into literary texts as well. The usage of Malaysian English lexis has been analyzed in the creative writing of various Malaysian writers here in Malaysia such as the works of K.S. Maniam and Karim Raslan. It can also be seen in the creative writings of Malaysian writers especially Tash Aw and Shirley Lim. There are even lexical experts who have published their literary work

consisting of lexical usage of Malaysian English. Besides that, there are local writers settled abroad who use Malaysian English in their writings. One example is Rani Manicka, the author of the famous novel "Rice Mother" which is set during the colonial times of Malaysia. Another is Preeta Samarasam. Preeta Samarasan has been residing abroad for about 17 years in a country where English is the native language. However, she uses Malaysian English lexis which contains reflections of certain cultural groups in the Malaysian tapestry in, for example, the usage of 'amma', 'appa' and 'patti' to refer to mother, father and grandmother. These terms are from the Indian ethnic community which is one of the local ethnic groups of Malaysia. This shows that based on the setting of her story, Samarasan does not hesitate to use Malaysian English when the situation requires it and is at ease using it because of her Malaysian English cultural background.

1.3 Research Objectives

The study aims at examining the use of Malaysian English lexis and semantic transfer in creative writing by Preeta Samarasan. To be more precise, the objectives of the study are as follows:

1.   To investigate the various local language referents in the work of Preeta Samarasan in 'Evening is the whole Day'.

2.   To determine the types of semantic transfer in the work of Preeta Samarasan in 'Evening is the whole day' which show elements of her mother tongue.

3.   To examine the effects of local language referents and semantic transfer from mother tongue used in 'Evening is the whole day'.

1.4 Research Questions

Based on the problem statement discussed above, the following were the research questions which were developed for this study.

1. What are the various local language referents used by Preeta Samarasan in 'Evening is the whole day'?

2. What are the types of semantic transfer from mother tongue used in Preeta Samarasan's novel?

3. What are the effects of local language referents and semantic transfer from mother tongue used in Preeta Samarasan's novel?

1.5 Scope and Limitations of the Study

This study is based solely only on the novel 'Evening is the whole day' by Preeta Samarasan. Thus, the findings and conclusions are relevant only to the above-mentioned novel by Preeta Samarasan. It cannot be generalized to the other works of Preeta Samarasan or to other Malaysian authors who have adopted the usage of Malaysian English in their works.

1.6 Significance of the Study

The English language used in Malaysia which is a mixture with the local languages as mentioned in the earlier paragraphs contains features of the local languages used by the speakers. These features are the result of transfer from local languages. This process of transfer, whether in the form of lexis or grammatical simplification, has been termed as 'interference' or even deficient approximation of a second language. This is shown through

the conclusion by Trudgill & Hannah (1982:100) that "These varieties of English differ, often considerably, from the English of native speakers elsewhere in the world, mainly as a result of interference from local languages"

English in a non-native situation need not have similar functions as in a native environment. In Malaysia, English has a functional motivation to adapt itself to a new situation. The language has been slowly equipped with adaptations that allow it to meet the needs of the users as opposed to the native variety since there are certain culture-bound needs which cannot be met by an L1 variety of English.

This study is different from other studies done in Malaysian English as it focuses on a non-native English writer who was educated in a country where English is the native language and has been there for more than a decade. In this study, the data are based on one novel of this writer who has in-depth knowledge of the language and yet has consciously used Malaysian English lexical terms to portray the linguistic scenario of the country.

Malaysian English contains lexical items that are not used in Standard British English. These lexical items are words or expressions that are not found in the English dictionary and if they are, they do not convey the same meanings. This phenomenon is not new; nor is it surprising as it is also evident in other L1 varieties of the English language such as American English and Australian English and L2 varieties such as Indian English. This study is an attempt to show the usage of these native Malaysian English lexical items, which give a stronger grounding to the setting chosen for the story analysed, by a Malaysian author who has lived abroad for decades who incorporates local lexis from Malaysian English in her novel even though her readership is mostly western native speakers of English. This study hopes to contribute towards a better understanding of the nativization of the local language especially the Tamil lexis in the Malaysian English context, which has not been researched much.

1.7 Summary

Chapter one of this study states the objectives of the study which were derived from the basis of the problem statement. This research is an attempt to study Malaysian English lexis and semantic transfer as used by a creative writer in her work. What distinguishes this study from other studies is that the source of the data is the work of a Malaysian writer who has a good mastery of the English language. The study will answer questions in the following chapters by analyzing the novel "Evening is the whole day" of Preeta Samarasan. Chapter Two which is the Literature review where the theoretical framework and previous studies related to this study will be discussed.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This chapter provides an overview of the concepts and ideas of researchers who have carried out studies on varieties of English, Malaysian English, non-native literature and post-colonial literatures. Discussion on varieties of English in general will be done to show that these have emerged even before the emergence of non-native varieties of English. This will be followed by a section on nativisation of English which looks at how the New Englishes came about. It will showcase the need for the New Englishes and their roles and uses.

The next section will take a closer look at the view of those who argue for and against New Englishes. This will be followed by a general overview of Malaysian English, how it evolved, its sub-varieties and its development. Finally, a section on non-native literature and post-colonial literature will be included to analyse the development of creative writing in English by non-native writers and post-colonial writers.

Therefore, this chapter will stress on the reasons these writers choose to use the local variety instead of Standard British English. These reasons will provide an insight as to whether Malaysian English is merely a failure of approximation or whether there are other reasons contributing to its wide use, especially in creative writing.

2.2 Varieties of English

Quirk (1972, in Strevens, 1977:27) lists six classes of varieties, each containing several different members. The variety classes are: region, education and social standing, subject matter, medium, attitudes and interference. The varieties are divided into 3 main types based on an analysis of the works of Halliday, Ellis and Catford (in Strevens, 1977:77). They are:

1.   Varieties defining user: relates to the individual features of a person's geographical origin and his education level as well as social background that mark off one who writes and speaks English from another.

2.   Varieties defining usage being made of English: relates to the medium used, features of subject matters, special vocabulary to markers of particular occupations.

3.   Varieties defining the social relations between the speaker or writer and those he is addressing: relates to degrees of formality and informality, convergence and divergence.

According to the division above, one of the reasons that contribute towards varieties of English is the geographical location where there is a difference in the language being spoken in different locations. Besides this, the medium, subject matter, degree of formality and social relations between speaker and interlocutor are the other factors that seem to be contributing factors resulting in the varieties of English spoken in the world today. When one discusses the varieties of English, it is essential that in the global framework, it extends from native varieties to non-native varieties. L1 type, which is referred to as the native variety, is the one English speakers use. Some examples are American English, Canadian English, British English, New Zealand English and Australian English. As with these countries and in view of their geographical province, social standing, occupation and education, English has several sub-varieties. As in Britain, there are different dialects such

as the Cockney dialect, Yorkshire dialect, and the Cornish dialect. Sometimes, the speaker of a particular dialect finds the other dialect quite incoherent.

Besides that, the non-native varieties are diversities that come out from areas where English is not the native tongue. Here, English has the status of a second language. However, in regions where English is an alien language, the variety used is related to the native variety as stringent measures are taken to make sure that it does not move away much from its native variety. Furthermore, in such regions, English is not very widely used in everyday communication. Therefore, it does not need to be adapted to suit the needs of communication. On the other hand, it should be noted that a non-native variety often emerges in a setting where the second language is English. Kachru (1986:51) refers to these domains as the "outer circle". In such cases, English plays an important role not only as a tool of communication but it also assumes various other functions which will be discussed later in Section 2.3. Some examples of non-native varieties which are recognised are Nigerian English, Singaporean English, Malaysian English, Indian English and Pakistani English. These varieties are variously called nativised types (Kachru 1983:329), indigenous types (Moag & Moag 1977:3) or institutionalized types (Kachru 1983:37).

2.3 The Nativisation of English

When English is given the status of a second language in a country, it performs various functions in a variety of domains namely, educational, social, business, technological, legal and literary. Consequently, it acquires great depth in the country and the language goes through a process of adaptation to suit its new functions in the new setting. This process is called the nativisation of English or institutionalization of English. Kachru (1986:19) illustrates this by pointing out that:

The institutionalized second language varieties, which have an on-going history of acculturation in new geographical and cultural perspectives, are extensively used in the local administrative, educational and legal systems. The consequences of these utilization is that such varieties have inflamed nativised dialogue and style types and functionally resolute sub languages (registers) and are utilized as a linguistic tool for creative writing in a variety of fields.

These types of New Englishes have an important role in many areas where English is a secondary language, including Malaysia. English is important in these regions because it is crucial for communicating as well as in other sectors. Baskaran (1985:69) states that:

English has position as a "connecting language" in countries like Nigeria and Kenya, "associate official language" around India, "additional language" within Ghana, "bridge language" within Singapore, "co-ordinate language" in the Philippines and "strong second language" within Malaysia.

In Malaysia, the nativisation of English is fundamental as English is taught as a second language in all Government schools, urban or rural.

2.3.1 Nativisation of Forms

The New Englishes can be termed the heritage of the colonizer because they emerged from the language native to them. Even though colonization has ended, the language remains deeply rooted in the former colonies. The language which started off being used by only a handful of people has eventually become the language used by everyone. Initially, the New Englishes underwent a phase of not being accepted. A number of speakers did not utilize the New Englishes as they were considered not English enough. These speakers aimed to sound American or English and vacillated when it came to agreeing that they used a local variety. Kachru (1983:40) refers to these people as "Brown Sahibs" to show they are "more

English than the Englishmen". Users took time to acknowledge and accept the new language as a vital tool for communicating. This local variety later came to be used by almost everyone. In fact, it has come about that many prefer to use the local variety because those who attempt to sound too English are often not liked. As stated by Sey (1973) in Baskaran (1985:92), "Educated Ghanaian English is adequate but the type that aims to clearly to approximate to RP is seen as unpleasant and obscure."

Once the local variety is recognized and used by a vast number of people, it not only plays the role of a tool of communication, but also becomes a social identity for the people who use them. Attitudes towards these new varieties are somewhat mixed. Hairston (1981) says, "There are some who are described as protectors of pure English holding off the barbarians who will corrupt the language" (p.794).   Prator is an example of a purist who seems to be against some of the differences in the New Englishes which he terms as "heretical". Prator (1968) even claims that "for the rest of the English speaking world, the most unintelligible educated variety is Indian English" (in Kachru 1986:108).

On the other hand, there are those who disagree with Prator. Wong (1981, in Tickoo, 1993:98) terms the speakers of the L2 varieties as "pragmatists". This group places more importance on the meaning rather than the form.   Kachru (1986:103) states that the differences are the result of an "inevitable process of acculturation". He argues that these non-native varieties should be recognized as legitimate varieties of English. As mentioned in Chapter One, he accuses Prator of committing the "seven attitudinal sins" which he claims are the result of "linguistic purism and linguistic intolerance". (pp.2-3). He adds that these sins are committed because of the native speakers' lack of understanding of the non-native varieties and the contexts in which they are used. Among the sins Prator is accused of committing are "the sin of not recognizing the non-native varieties of English as culture bound codes of communication", "the sin of ignoring the systematicness of the non-native

varieties of English", "the sin of ignoring linguistic interference and language dynamics" and "the sin of disregarding the 'cline of Englishness' in language intelligibility (Kachru, 1986:5-6).

Kachru (1986:13-14) urges native speakers to "abandon the attitude of linguistic chauvinism" and to "understand the functions of these varieties of English in the perspective of their uses and users". This difference of opinion on New Englishes has been a constant conflict and does not only exist among researchers but also among speakers of native varieties and speakers of the New Englishes.

2.3.2 Nativisation of Context

When English is adapted as a second language, changes are evident in the cultural and localised setting. This is best seen in post-colonial countries. If English is not the original language of that country or region but has been present there for some time, English develops other functions that contribute to nativise it (McArthur, 1998; Trudgill & Hannah, 2002). In this case, Malaysian English is a nativised variety since English has been present in Malaysia for more than 150 years. It is not a local ethnic language but English has many roles in Malaysia.

This requires studying English as a cultural form that moves, changes and is reused in a Malaysian context (Pennycook, 2007: 6) because nativised varieties incorporate features from the native languages in phonology, morphology, syntax, lexis and pragmatics that are consistent and fixed that users follow (McArthur, 1998; Trudgill & Hannah, 2002). There are many languages in Malaysia, the most common being Malay, known by Malays and non-Malays because it is the national and official language. Others include Chinese dialects including Cantonese and Hokkien, and Indian languages such as Tamil and Malayalam. These native languages play a part in nativising English in Malaysia (Baskaran, 2005). This

suggests that English is not haphazardly nativised but it is nativised to suit the purposes of its users.

Post-colonial countries claim English for their use but display a preference for local terms. This is seen in the following example from a story featuring lexis from Malay which was published in a local Malaysian newspaper:

"Three healers from Terengganu Islamic Foundation (YIT) claim they captured 12 more djinns [evil spirits] from the house of Siti Balqis Mohd Nor after she disappeared again on Saturday night. Her family thought her ordeal was over when two bomoh [faith healers] captured nine djinns on Friday and put them in sealed containers."

(Source: The New Straits Times, 11th October 2010)

The mesolect permits more deviation from Standard British English (SBE) in phonology, morphology, syntax and lexis and shows more traits of nativisation (Gill, 2002). It is used in speech and at times in writing for semi-formal and informal use. The mesolect is used by Malaysians in many depths and ranges as it is used as a national and inter-ethnic sub-variety. Local language influence is more noticeable in this sub-variety, notably Malay, because it is the most widely used native language (Baskaran, 2005). This is understandable as the mesolect tends to be used among Malaysians in semi-formal or informal situations.

2.3.3 Nativisation of Literary Devices

Nativisation of English in literary devices consists of the use of nativised symbols, metaphors and allusions. Nativisation in literary devices can be observed in a local story, 'Ollie's Search For Golden Hope' by Syed Adam Aljafri is set in the areas of Kelantan

River, Gua Musang, Gemas and Kuala Kerai. In this story, the symbol of gold is seen as something that can make people wealthy. There are also similes such as "the mass of rain water which continued to grow like a jinn, a genie released after millennia of bottled confinement."   Jinn is another name for a genie; it is a spirit known to the Malay community. Jinn which is a Mid-Eastern term has been transferred to English due to 'borrowings' from mid-eastern folklores such as Arabian Nights.

 Another example is "He just had time to exclaim 'Ya Allah!' before a second but, smaller onrush of water swallowed him like a gigantic python". In this example, water is described as a huge creature which is as big as a gigantic python. Allusion can be found early in the story where Gazz make a glib remark about how Saddam come to defeat Bush. Another example is "Gold-gold-gold! I've found it, brothers! GOLD oh GOLD!"   Megat was jumping and dancing around like an oversized supporter of Hanuman the Monkey God in the "Ramayana" epic". Here, Hanuman is the nativised feature of a monkey god.

2.3.4 Nativisation of Thematic Concerns

This level of nativisation is the nativisation of universal themes in local contexts. During the 1930s, some prominent Indian English novelists, including Mulk Raj Anand and R. K. Narayan experimented with English, reshaping it in various ways to approximate various Indian vernaculars. However, these authors give little reason to consider their stylistic innovation as anything more than a creative strategy deployed for aesthetic ends (Krishnaswamy and Burde 1998, 32).

Rao, in his book "Kanthapura", signals a different intention altogether. While its plot may be about the struggle for political independence, "Kanthapura" is just as concerned with this other, linguistic independence struggle. As such, the book's language not only represents but itself becomes an object of representation (Hoenselaars 1999, xi), thereby

serving, Rao must have hoped, as a medium for reshaping Indian identity in the wake of generations of English colonial subjugation. In saying that "we have grown to look at the world as part of us" and that "our ways of expression then has to be a dialect which will someday verify to be as distinctive and colourful as the Irish or the American", Rao is clearly proposing the 'Indianised' English of "Kanthapura" as a functional model for the real, spoken English of India.

As Kachru (1983) and numerous scholars of Indian English after him have noted, the period coinciding with the independence struggle – roughly from World War I to 1947 – marks a crucial phase in the history of the English language in India. In the terms of Edgar Schneider's Dynamic Model (2007), this period in India falls into the third phase in the evolution of a post-colonial English with 'nativisation the central phase of both cultural and linguistic transformation', wherein the movement toward political and economic independence results in new identity constructions and corresponding changes in linguistic expression – in lexis, grammar, and phonology – amounting to a restructuring of the English language and the birth of a new, formally distinct post-colonial English.

2.4 New Englishes: Approximation or Acculturisation

English in a second language environment is different from its parent language. It changes in various ways depending on the needs of the new environment. This is because it is used in a totally new cultural and linguistic setting. In this new cultural and linguistic setting, the language will not be able to fulfil all the communicative needs, hence creating a void.

How does one overcome this problem to achieve successful communication? There are only two solutions here: either to accept the language as it is, even if it is 'inadequate" to express our needs and desires in communication or adapt the language to suit the new needs and desires. The former will prove quite difficult because the language will become more

and more inadequate as speakers' communicative needs will always increase. As a result, the language will become useless and the speakers will begin to use other languages to fulfil their communicative needs.   Thus, naturally, the latter seems a more viable solution. However, not everyone seems to be in favour of the innovations in a non-native variety. Kachru (1986) point out that: Various pejorative labels have been used for such innovations, including 'mistakes', 'errors', 'peculiarities', 'linguistic flight' and so on (p.18).

What needs to be recognized and realized in this case is that in the past, the English language served primarily one culture. However, now it serves the needs of a vast number of cultures. Therefore, it does not and should not remain the same. As Kachru (1986:21) says,

English stops being a proponent of only one culture, the Western Judaeo-Christian culture. It is now the world's most multicultural language, a fact which is not well acknowledged. English is now the language of those who use it. The users give it a distinct identity of their own in each region (p.21).

It is crucial, therefore to understand the motivation for the innovations and "deviations" so that the differences are not categorized as "mistakes" or "errors". By the same token, there are various dialects in England that are not mutually intelligible. Ward (1945) further substantiates this argument when he states that:

It is obvious that in a country the size of the British Isles, any one speaker should be capable of understanding any other when he is talking English. At the present moment, such is not the case: a Cockney speaker would not be understood by a dialect speaker of Edinburgh or Leeds or Truro and dialect speakers of much nearer districts than these would have difficulty in understanding each other (p.5).

American English, which initially sprang from British English, has various "deviations" too in the area of pronunciation, lexis and even spelling. When this is the case in a native speaker's environment, how can we expect the non-native variety, which is geographically farther from the native speaker's environment, to remain the same? The non-native varieties are different and they should be different. Kachru (1986) seems to agree with this when he singles out the problem of intelligibility among native varieties. He states:

Knowledgeable, correct (standard) Singaporean English, Kenyan English, Indian English or Nigerian English is not the same as RP or GA (General American). It is different and it should be. Do such educated varieties of non-native Englishes produce more concerns of intelligibility than does, for example, a New Zealander when he or she communicates to a Midwestern American? (p.70)

The next question that arises is that if "deviations" should not be treated as errors or mistakes, should elements produced by a non-native speaker such as the differences in lexis, pronunciation and grammar be accepted as correct? "Deviations" occur in various situations such as in informal speech, formal speech and in writing. One way of categorizing these has been forwarded Pandharipande (1985:155):
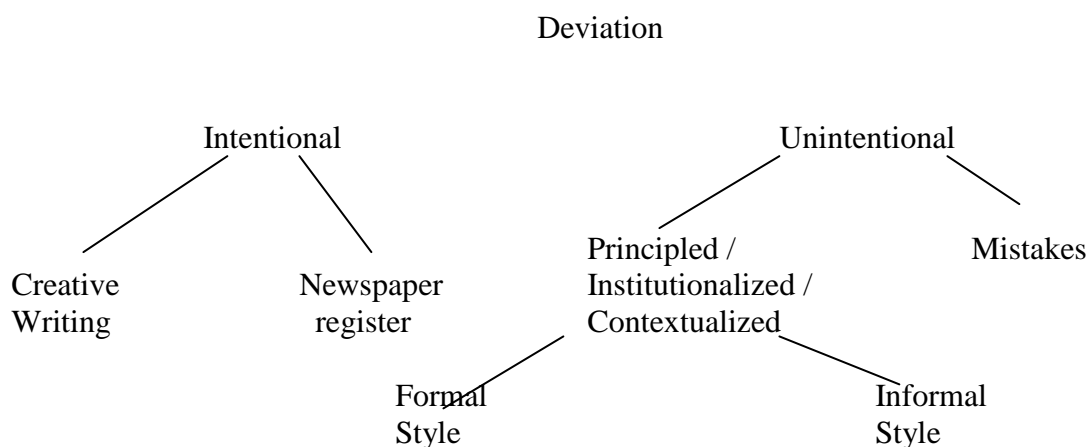
Deviation

Intentional   Unintentional

                            Principled /   Mistakes
Creative   Newspaper Institutionalized /
Writing   register   Contextualized

                 Formal   Informal
                 Style   Style

Figure 2.1: Deviation chart.

According to Pandharipande's categorisation, deviation is divided into two types namely

intentional and unintentional. Creative writing and newspaper registers are two categories

classified under intentional deviation. On the other hand, unintentional deviations include

institutionalized deviations and mistakes. According to this categorization, Pandharipande

seems to suggest that "mistakes" is only a small part of the deviations.

This differs from the opinion of purists such as those who suggest that Malaysian English is

merely a failure of approximation, meaning that Malaysian English is the result of a failure

in the process of learning. It also contradicts the idea that the deviations in Malaysian

English are not mistakes but purely the result of acculturisation since deviations can also be

the result of wrong use (mistake).

From another angle, it is obvious that the deviations in creative writing are done on

purpose. This could be because the writers have particular reasons in doing so in order to

show how English is actually used and where it plays a relatively more substantial role in

its new environment. According to Karchru (1986:12):

The number of second and foreign language users together adds up to 300-400 million.

This outnumbers the users of Australia (15.8m), Canada (25.4m), Britain (56.4m), America

(238.9m) and New Zealand (3.3m).

Based on statistics above, there are more non-native English speakers as opposed to native speakers. For a very long time, the non-native speakers of English have accepted and used anything prescribed as "English". Now the roles are changing slowly. Nelson (1985:245) states that the native speakers who have all the while been the "insiders" are becoming the "outsiders" now:

The native speaker has long been on the inside looking out and wary of admitting outsiders to the 'fellowship' of legitimate users of the language. As the non-native varieties of English grow in productivity and importance, it is the native variety user who may find himself to be the outsider, the one who has to resort to looking unfamiliar items up in the glossary provided by a thoughtful author, such as those found in "the American Edition" of Raja Rao's "Kanthapura" or in China Achebe's "Things Fall Apart".

If we continue to compare the non-native varieties with the native varieties to establish which one is supposedly the benchmark, we are bound to find varied opinions. Naturally, the differences found in the non-native variety will be considered wrong. According to Nelson (1985:249), "in such a comparison, the standard always wins; the 'compared' always loses". Comparison can be done between British and American English; however, it is not practical. Cultural and historical factors emphasize "us" and divide "them", as the non-native intelligence, and diachronic alterations of all types are frequently reviewed in contrast to one or another native model.

It is time we stopped comparing them and looked into the needs of the non-native environment and recognized the reasons for the creation of the non-native varieties of the English Language. Therefore, this research aims to study the use of Malaysian English in local creative writing and highlight the need and reasons for the use of Malaysian English instead of Standard British English.

2.5 New Literatures in English

New literatures in English, which is also known as postcolonial literature, is a body of literary writings that has arisen as a reaction to colonization. Post-colonial literature is known to involve writings that deal with issues of de-colonization or the political and cultural independence of people formerly subjugated to colonial rule. In its most recent form, new literatures in English also attempt to critique the contemporary postcolonial discourse that has been moulded over recent times. The discussion here, however, will be limited to literary work in post-colonial literatures.

Creative writing in English by non-native users of English has emerged as a significant feature of literature in English and demands due recognition and appreciation. Non-native literature in English comes especially from the former British colonies such as the Indian sub-continent, East and West Africa, South East Asia and the South Pacific islands. A few examples of creative writings from these places are Mulk Raj Anand's (1935) Untouchable and Raja Rao's (1938) Kanthapura, from India. Chinua Achebe's (1958) Things Fall Apart, and Wole Soyinka's (1965) The Interpreters from West Africa and Ngugi Wa Thiong'o's (1964) Weep Not Child, are notable contributions from East Africa.

According to Sridhar (1983:291), "the growth of this creative writing in English in this non-native environment began as a result of nationalist movements". Besides this, "the growth of bilingualism in English knowing indigenous people who could be counted as a potential audience for the new literature" (p.291) is also a contributory factor for the development of New Literatures in English.

Another important factor, according to Sridhar is the "de-bureaucratization of English i.e. the increasing confidence with which non-native writers came to handle the language in registers other than the legal and the administrative" (p.291). With the growth of non-native

literature in English, readers from non-native countries get the opportunity to read works in English with local backgrounds that they are familiar with.

Non-native writers had initially received criticisms for their desire to write in a non-native tongue, a tongue which is not their own, a second language. According to Sridhar (1983), these writers have been criticized by some ultranationalist critics who believe that a non-native writer cannot express himself well in English and should instead write in their mother tongue to express themselves well. Nelson (1985), also adds that Obiajunwa Wali in Nigeria and Budhadeva Bose and Sachidanand Vatsayan in India are among those who consider writing in English "a dead end" (p. 295). However, as more non-native writers of English emerge, the idea of them writing in English has been receiving better response.

Another issue that arises when non-native writers write in English is the assumption that they cannot write in English like the native speakers of English. Perhaps, this is because of the various influences of the authors' mother tongue on their writings. To this assumption, many writers have their arguments ready. For instance, Raja Rao in his preface in Kanthapura says:

We cannot write like the English. We should not. We can write only as Indians. We have grown to look at the large world around us as part of us. Our method of expressing, therefore, has to be a dialect which will someday prove to be as distinctive and colourful as the Irish and the American. Time alone will justify it (Rao, 1943: vii).

Achebe (1965) too expresses a similar view:

So my answer to the question, 'Can an African ever learn English well enough to be able to use it effectively in creative writing?' is certainly yes. If on the other hand you ask, 'Can he learn to use it like a native speaker?' I should say, 'I hope not'. It is neither necessary nor desirable for him to be able to do so. The price a world language must be prepared to play is submission to many different kinds of use. The African writer should aim to use English

in a way that brings out his message best without altering the language to the extent that its value as a medium of international exchange will be lost. He should aim at fashioning out English which is at once universal and able to carry his peculiar experience.... It will have to be new English, still in full communion with its ancestral home, but altered to suit its new African surroundings (in Sridhar, 1983:299).

These writers seem to advocate the need to nativise the English language to meet their purpose in writing. The evidence of nativisation of English is not only very obvious in the writings of authors such as Raja Rao, R.K. Narayan and Chinua Achebe, but also in the works of Malaysian writers like K.S. Maniam, Edward Dorall and Lee Joo For, to name a few.

These Indian and Malaysian writers write in English while subtly introducing various forms of syntax and rhetorical patterning. They use lexical items from the local languages in their writing. The argument for the use of these forms is that they do not have the same effect when translated into English or when the English equivalent is used. In some instances, an equivalent may not even exist in the English language. Culturally bound words are examples of this category and they include 'cheong sam' (the Chinese traditional costume for ladies) and 'haram' (things forbidden according to Islam). Clark (1972:68) points out that when one has a thought that is already very well expressed in one's mother tongue and one likes that manner of expression very much, one would want to use it in English too instead of the English equivalent.

In some instances, the English structure or patterning can be used to express a thought or idea in writing but the writers prefer to use the non-native style. They argue that the effect created in the writing is not the same when the native speaker variety is used. Achebe (1965:29), for instance, discussed the style he used in his writing of "Arrow of God". He

provides two short texts for comparison and gives reasons for choosing one over the other which clearly showcased his approach towards the use of English.

The Chief Priest is telling one of his sons why it is necessary to send him to church, "I want one of my sons to join these people and be my eyes there. If there is nothing in it you will come back. But if there is something then you will bring back my share. The world is like a Mask, dancing. If you want to see it well, you do not befriend the white man today will be saying had we known tomorrow."

Suppose Achebe (1965:29) had put it in another way. For instance:

"I am sending you as my representative among these people – just to be on the safe side in case the new religion develops. One has to move with the times or one is left behind. I have a hunch that those who fail to come to terms with the white man may well regret their lack of foresight."

The matter is the same. But the structure of the first is in character, and the other is not. It is largely a matter of intuition but judgment comes into it too. This clearly shows that the writers use the structure or the way of expressing an idea in the local language not because they cannot write like native speakers. They can write as well as native speakers but they make an artistic choice not to. Achebe, in his example, uses words that are directly translated from a local language. This process is called 'calquing' or 'loan transition' (Kachru 1983).

Another example of local expressions being translated into English is in Raja Rao's 'Kanthapura', where he translates Kannada expressions into English:

Take only this much milk, aunt just this much" and "Take it, Bhatre, only one cup more, just once", says the host to his guest. (1943:25).

According to Sridhar (1983), this example "involves a host-guest interaction which calls for repeated coaxing on the part of the host and considerable coyness on the part of the guest"

(p.296). This culture or tradition however, does not exist in Western culture in the sense that the hosts and guests are usually more direct about their desires. This culture-specific idea, therefore, is not the same if expressed in the style of a native speaker. It will not carry the same weight. A native speaker of English may have a different way of expressing the same idea which may not make the host sound as warm as in the example above. As Narasimhaiah (1968) aptly observes, "with people like us (Indians), used to being coaxed, the English forms, 'Won't you have a second helping?' or mere 'Sure you don't care for more?' will be ineffective and even considered discourteous" (in Sridhar 1983:296).

From the discussion above, it can be seen that extensive research has been done on the use of non-native varieties of English in creative writing in L2 varieties such as Indian English and African English. However, this is not the case with Malaysian English. Although a lot of research had been carried out on written and spoken Malaysian English and its characteristics, not much work has been done on its use in creative writing. This study hopes to address this gap in research. The Indian and African writers seem to agree that when they write in English, there is a need to use the non-native variety of English, which is most apparent in the area of lexis. Is this also the case with Malaysian writers? If so, to what extent is it evident in their writings? This study will look at how a Malaysian writer uses the non-native variety of English in her prose writing, especially where lexis is concerned.

2.6 Use of Language in New Literatures in English

Language is regularly an important discussion in postcolonial studies. During colonization, settlers introduced their language to the people they occupied, sometimes not allowing natives to converse in their mother tongues. In some places, colonizers methodically banned native languages. In reaction to the systematic obligation to use colonial languages,

certain postcolonial writers and activists supported the notion of a full return to the utilization of native languages.

Others saw the language imposed by the colonizer as an improved alternative, utilizing the colonial language both to develop inter-nation communication (e.g. people living in Djibouti, Cameroon, Morocco, Haiti, Cambodia, and France can all converse with one another in French) and to set aside a colonial past through de-forming a "standard" European tongue and re-forming it in new literary types.

Most fundamental among those authors who have chosen to turn away from English, Ngugi Wa Thiong'o, a Kikuyu writer from Kenya, started a successful career writing in English before turning to work wholly in his native language. In "Decolonising the Mind", his 1986 "farewell to English," Ngugi says that through language, individuals not only define the world but also understand and appreciate themselves to a great degree.

Salman Rushdie is on the other side of the fence on this debate on language. Even though Rushdie's novels usually tackle the history of India, Pakistan, Bangladesh and Great Britain, his views have a larger significance, mainly taking into account his importance in world literature. He remarks on how working in New Englishes can be a beneficial work of resistance, remaking a colonial language to mirror the postcolonial experience. In the essay "Imaginary Homelands" (1992), he states that apart from being simply disregarded or disposed of, the English language is the avenue where authors can and should work out the issues that tackle rising or newly independent colonies. To conquer English may be to complete the formula of making ourselves free, according to Salman Rushdie (1992).

Ismail Talib (2002) discussed the intricate connection between language and literature in the post-colonial condition Drawing on a vast range of postcolonial texts by writers including Chinua Achebe, Salman Rushdie, Ngugi Wa Thiong'o and Nuruddin Farah declared that studying literature from a variety of regions including India, Nigeria, Canada,

Australia, Scotland, Wales, Ireland and the Caribbean has sensitized him to how people maintain their cultural and national identity in the midst of historical changes.

2.7 Malaysian English

Even after the colonial period, the need for English was still evident in Malaysia. English still played an important role in Malaysia. It was used in Malaysia even when people talked informally among themselves. This widespread use of English in a non-native environment resulted in the emergence of a new variety of English called Malaysian English. According to Le Page (1964:39), Malayan English—the fore-runner of Malaysian English -- emerged as early as 1964. He states that:

Although the history of English-medium education in Malaya is comparatively short, a distinctive Malayan English community is already emerging, whereby speakers from the three major communities – Malay, Chinese and Tamil – have a number of linguistic features in common.

Researchers have differing views about the emergence of Malaysian English. Platt and Weber (1980:18) claim that it is "the transference of linguistic concepts from the speech varieties of the main ethnic groups (e.g. Hokkien, Cantonese, Malay and Tamil) to the English that was acquired by school children at the English medium schools". Platt and Weber also add that Malaysian English is a result of "inter language" meaning "the stages of progressive approximation towards the real language" (1980:20). Richards (1979:26) describes Malaysian English as the "evolution of a distinct variety of English as a result of widespread use of English in new social cultural contexts" (1979:26). It would seem that from these writers' viewpoints, the emergence of Malaysian English is merely accidental, i.e. a result of new languages that came in contact.

Wong (1981), on the other hand, suggests three reasons for the evolution of Malaysian English. Firstly, she states that it fulfils the communicative needs of the users and thus there is no need to improve on it. Secondly, because it was "highly similar, especially to the native language of its speaker, it became a final and definitive system, at least for colloquial use within the country" (Wong, 1981:1). The third possibility is that as the teachers of English in Malaysia "were products of the local English-medium school themselves, their English could hardly serve as an adequate model for the high variety of language they attempted to teach" (Wong, 1981:2).

Based on the opinions of these researchers, it is apparent that their viewpoints are mainly about the informal variety of Malaysian English. Malaysian English, like all other varieties of English, also has its own sub-varieties. Platt and Weber (1980:22) define these varieties as "a continuum ranging from the basilect to the highest variety". Richard (1982) described the status of the 'lects' as follows:

The acrolect represents the idealized rhetorical norm for the community; the mesolect is the idealized communicative norm. The basilect may represent an actual communicative style, but it is scarcely recognized as a norm (Richard, 1982 in Kachru, 1983:161).

These variations in speech may be influenced by factors such as educational level, age, exposure to the English language, the setting, the interlocutor or the medium. A group of people who often use the acrolectal form may also use the mesolectal or the basilectal forms when necessary. Perhaps, this would occur when the interlocutors are those who do not understand the acrolectal form. In informal speech, Malaysians generally prefer to use the mesolect. The formal variety is used in print media, academic books and in the discourse of educated speakers of English.

This creates a sense of belonging and creates the informality in the speech of those who use these variations. According to Soo (1990), "the general population uses the non-acrolectal

form when they have to use English for all occasions and purposes" (p.201). Basilect, on the other hand, is more colloquial and is often used by those who have not had a secondary school education or have had limited exposure to English. Therefore, it is clear that Malaysian English has its sub-varieties and it might be inappropriate to say that it is merely a result of interlanguage. Inter language may just be one of the many reasons for the emergence of Malaysian English. According to Hamida (1985:25), "Malaysian English should never be regarded as a sub branch of British English, neither should it ever be thought of as being inferior to the other prevailing varieties of English".

Malaysian English, like any other variety of English, differs from Standard English as there is a difference between the two that can be differentiated by the settings, both formal and informal, in which it is used. The majority of Malaysians, which includes the more educated Malaysians, are at ease with both the formal and informal varieties of Malaysian English. The more educated Malaysian speakers are able switch from the more formal or standard variety to the less formal or colloquial variety without much effort. According to Baskaran (1987:46), "the admirable ease with which an average educated Malaysian does this is proof enough that there is a variety called Malaysian English with its systematic phonology, syntactic and lexical features".

In terms of phonology, lexis and syntax, the basic features of Malaysian English do not differ much from the native variety, British English. Then again, each linguistic context has been influenced and to a certain level changed by the native languages, in particular, the Malay, Chinese and Indian languages. The majority of the nativised or indigenized features especially the syntactic and lexical features can be seen in the informal spoken or colloquial variety.

Llamzon (1983) agrees with this by comparing Malaysian English with "a seed that has grown to a tree which has an identity and life distinct from those of its parents" (in Soo,

1990, 199). Malaysian English is different from British English in areas such as lexis, phonology and even grammar. The process of acculturation and nationalization has resulted in Malaysian English being a distinct variety. The distinction is quite obvious as can be seen from the experience of Tommy Koh, Singapore's representative to the United Nations, who pointed out that "when one is abroad, in a bus or train or aeroplane and when one overhears someone speaking, one can immediately say this is someone from Malaysia or Singapore" (in Tongue, 1979:17).

Today, English is an important tool of communication among many Malaysians and the characteristics from the various local languages have become a natural part of Malaysian English which Malaysians have become accustomed to. The differences are used consciously or even subconsciously; because meaning is conveyed so well through Malaysian English, people generally do not see any reason to drop it. They may not even realize the fact that they are speaking Malaysian English because it has already become a way of life. Their main purpose is to communicate and this can be done conveniently in Malaysian English because in most cases, the meaning of the message is unaffected.

The more formal (written and spoken) local variety has less syntactic variations from Standard British English. However, many local lexemes are slowly being accepted and some indigenized or hybrid lexical items have been adopted as Standard English and are found in formal repertoire. Hence, it is not unusual to find such lexical items in the media, for example "dadah", "rotan", "kampong", "datukship", "cuba try".

Malaysian English has been classified into various categories. Some of the classifications are shown below:

a)   Tongue (1974) categorised the English of Singapore and Malaysia (ESM) into:

i)   Standard ESM used by the educated and in formal contexts, internationally intelligible;

ii)   Sub-standard ESM used by the uneducated and in informal contexts, intelligible internationally.

b)   Platt & Weber (1980) categorised Malaysian English into:

i)   Type I or ME I (standard variety);

ii)   ME II (non-standard variety).

c)   Benson (1990) distinguished three main types:

i)   Anglo-Malay the formal variety, used by English-educated older speakers;

ii)   Colloquial Malaysian English, an informal variety, incorporating localized features of pronunciation, syntax and lexis;

iii)   Malay-influences Malaysian English characterised by high degree of code switching.

d)   Baskaran (1987 & 2005) notes that within the continuum of Malaysian English, there are three levels of ME:

i)   The acrolect, official ME used for official and educational purposes;

ii)   The mesolect, unofficial ME used in semiformal and casual situations;

iii)   The basilect or broken ME used colloquially as kind of patois.

e)   Pillai & Fauziah (2003) depict Malaysian English as a continuum, identifying the main linguistic characteristics of the three major sociolects as shown in Figure 2.2 (adapted from Baskaran (1994) and Gill (1999) :

			• Extremely simplified structures ●
• S	• + standard	• - standard	
• L	• + localised lexical items accepted in formal and informal use	• + localised lexical items, including those not used in more formal contexts ●	• Pidgin-like
• P	• Can be ± marked ethnically	• Usually, but not necessarily + marked ethnic accent and intonation	• Usually + marked ethnic accent and intonation
• E.g	• Newspaper reports • Formal letters and documents • Television news • Official speechas	• Informal spoken & written communication between colleagues, friends, family members etc.	• Used by those with limited proficiency in English.
• • S = Syntax, L = Lexis, P = Phonology •			

Figure 2.2: The Malaysian English Continuum.

Although in some of the classifications Malaysian English is placed together with the English spoken in Singapore, in this research, Malaysian English is referred to as a variety of English which is used in Malaysia. Malaysian English shares similar features with Singaporean English due to the similar historical precedents of British colonial administration. It has been suggested that these two varieties are different due to the educational and language policy difference in both countries that have contributed to the linguistic differences of both these two varieties. In a study comparing the formal varieties of Malaysian English and Singaporean English, Lim (2001) gave his opinion that Singaporean English and Malaysian English have branched off to some extent from each other. He states that this suggestion is "reasonable considering the data were taken from

English used at formal levels, where there generally tends to be a higher degree of standardisation" (Lim, 2001: 135).

2.8 Criteria for the Description of Malaysian English

According to Tay (1993: 112), the description of new varieties of English must meet the following minimal criteria:

i   Intelligibility as perceived by other speakers of English;

ii   Creativity arising from the languages in contact;

iii   Code-mixing and code-switching.

Tay's criteria were specifically applied to Singaporean English. However, as a descriptive framework, it may be applied to Malaysian English too. According to Tay, the difference between the phonology and syntax of British English and Singaporean English does not hamper intelligibility. However, discourse strategies, colloquial lexical items and styles do present some problems of intelligibility to the native speakers but not the Singaporean speakers. She further adds that researchers should be more concerned with the communicative competence of the local community rather than the native communities.

Descriptions of the new varieties should include the creative lexical innovations, which are meaningful in the socio-cultural context of the non-native context. Researchers who ignore such lexical innovation would be missing out the creativity of the new varieties. Tay further adds that code mixing and code switching should not be neglected in the description of the new varieties. According to her, "A more interesting analysis would be to show how code-mixing is used as communicative strategy, as device for lucidation and interpretation, to establish rapport and so on" (Tay, 1993: 116). This is applicable to Malaysian English as it emphasises on the elements and influence of a non-native environment in the English language. The usage of Malaysian English with the code-switching elements gives more

flavour to stories set in Malaysian themed background. The analysis of words and terms in this research which is set in this particular background connects with Tay's study.

2.8.1 Studies on the Description of Malaysian English

Various studies on the description of Malaysian English have been carried out by Tongue (1974), Platt & Weber (1980), Wong (1981), Lowenberg (1986), Baskaran (1987 and 2005), Anthonysamy (1997), Govendran (2001), Ooi (2001) and Menon (2003).

2.8.2 Studies on Lexical Variations

The pioneering work of Tongue (1974) kicked off more research on the description of Malaysian English. He categorised lexical variations into 4 parts of speech, that is, nouns, verbs, adjectives and adverbs. In Platt & Weber (1980), lexical variations were described based on two categories only, that is, borrowed words and English words used differently from British English.

In a study on lexical variations, Wong (1981) stressed on the use of loanwords (e.g. "dhobi", "jaga"), words which are originally English but used differently and in different contexts from native varieties (e.g. "heaty", "cooling", "auntie", "uncle") and different word usage (e.g. alphabets instead letters, come instead go, follow instead accompany). Lowenberg (1986) stated that certain lexemes are moved from native languages to English to fill the lexical gaps for which there are no pre-existing words in English, e.g. Bumiputera. He also studied the lexical shifts, that is, when a known English word is replaced with a word in the local language, e.g. rakyat instead of 'the people'. His study also dealt with the pluralisation of loanwords in English, e.g. the usage of "neneks" instead "nenek-nenek" (grandmother). His conclusion is that "the lexical transfer reflects the socio-cultural context of Malaysia to which English is being acculturated" (1986: 76).

Baskaran (2005) broadly categorised Malaysian English lexical items into two main categories:

i)   Local language referent (use of local lexicon in ME); and

ii)   Standard English lexicalisation (English lexemes with ME usage).

Under local language referent, there are six sub-categories:

a)   Institutional concept

Native words borrowed into ME, which have no equivalent in Standard English, including 'Bumiputera'.

b)   Emotional and cultural loading

These are words that when translated to English are deprived of their cultural-bound connection, for example 'kampong' (village), 'penghulu' (headman), 'dusun' (orchard).

c)   Semantic restriction

These are local words with possible English translations but are used in a semantically restricted field, for example 'cangkul' (hoe), 'lalang' (wild grass), 'jaga kereta', and 'teh tarik'.

d)   Cultural and culinary terms

These are words that refer to specific Malaysian cultural and culinary items that are usually alien to the English Language, for example 'Hari Raya', 'Thaipusam', 'baju kurung', 'selendang', 'angpow', 'kuali'.

e)   Hyponymous collocation

These include local words that have been collocated with English super ordinate terms, for example 'angsana tree, 'bersanding ceremony', 'batik cloth'.

f)   Campus / Student coinages

These are words transported from local languages, and are usually used by students, for example, 'teruk', 'leceh', 'doongu'.

The next main category is Standard English lexicalisation, that is, lexemes used in a way that is particularly characteristic of Malaysian English. In such cases, a word that has a specific meaning in the English language may be used by Malaysians to mean something else. Under Standard English lexicalisation, there are six sub-categories:

a)   Polysemic variation

These are standard lexical items that contain the original English meaning as well as a comprehensive semantic range of meanings not initially found in Standard English, for example 'cut' (original meaning – 'slice') but in Malaysian English, could also mean 'overtake' or 'reduce'.

b)   Semantic restriction

These are standard English words used to refer to ideas that are absent in the English language or that are referred to in a different manner, for example 'coffee shop', 'shop houses', 'outstation'.

c)   Informalisation

These lexical items used by a Malaysian English speaker tend to be informal substitution of Standard English, for example, 'hubby' instead of 'husband', 'coffee shop man' instead of 'owner', 'cut fruit lady' instead of 'fruit seller', 'flick' instead of 'steal', 'line' instead of 'profession', and 'spend' instead of 'treat'.

d)   Formalisation

These are Malaysian English used formal words in informal documents. This comprises informal letters and short notes as well as casual messages. For example, letters of a personal nature asking a friend to furnish the writer with the details.

e)   Directional reversal

These include certain lexemes, usually verbs that Malaysian English speakers use in reverse direction, for example, converse pairs like 'go'/'come', 'bring'/ 'send', and 'borrow'/ 'lend'.

f)   College colloquialism

These are words that are informal, usually used among students, which are shortened and made simple for easier communication purpose, for example "econs" instead of 'economics'.

Anthonysamy (1997) examined the types of lexico-semantic variation in Malaysian English. She used data from recordings from local English talk shows aired on Malaysian television and radio. The data were classified according to 8 categories based on the work of O' Bamiro (1994) on Nigerian English: acronyms, semantic shift or extension, lexico-semantic duplication, coinage, transfer, analogy, semantic under differentiation. She concluded that regardless of ethnic group, nativised lexical items are used especially to show that there is solidarity and unity in understanding and using the nativised form. She added that the influence of the local language is not just seen in "borrowings" but also in the creative innovations of lexical items (e.g. 'head bath'). Anthonysamy also gave some causes for such lexico-semantic variation in Malaysian English such as social-cultural differences between native and Malaysian communities and the dynamics of the multilingual contexts.

In another research on nativised lexicalisation, Govendran (2001) studied the extent to which Malaysian writers used localised lexemes in their writings. This was done by examining 8 short stories authored by Karim Raslan and K.S. Maniam. Govendran

categorised the lexical items based on Baskaran's (1987) framework, that is, substrate language referent (usage of local lexical items) and Standard English lexicalisation (English lexemes with Malaysian English usage). Govendran concluded that Malaysian writers use Malaysian English lexis widely depending on the scenario of the story, characters in the story and the ethnic background of the writers. He also concluded that writers use Malaysian English to make their stories more realistic.

A study on Singaporean/Malaysian English (SME) by Ooi (2001:178) states that there are five main groups of words that typify "the range of language use in nativised context where English is used in a stable, native-like manner by the local speech community". These are:

Group A: Core English which includes Standard English words and non-English words that are imbued into the globally known core English language, e.g. 'kungfu', 'sari', 'lychee'.

Group B: SME/English words which are accepted in formal situations e.g. 'tuition teacher', 'love letters', 'steamboat''.

Group C: SME/non-English words or hybrids of non-English origin which are accepted and understood by SME speakers in both formal and informal situations. Some of the words in the group have no English equivalent, e.g. 'songkok', 'Bumiputera'.

Group D: SME/English words which are accepted in informal situations e.g. 'cut' ('overtake'), 'keep' ('put away').

Group E: SME/non-English words which are accepted in informal situations e.g. 'kiasu', 'Mat Salleh', 'shiok'.

Menon (2003) who studied non-native features in the lexis of Malaysian English has explored 13 main categories of lexicon-semantic variation and has put forward four main

patterns of non-native lexis namely, substitution, semantic transfer, language transfer and language creativity.

a)   Substitution – Most Malaysian English users tend to use this category. Substitution refers to the use of non-native substitutes in place of words in Standard English. Substitution at the syntactic level is called 'collocation variation' while 'lexico-semantic substitution' is substitution at both the lexical and syntactic levels.

b)   Semantic transfer – This is the use of English words or expressions to communicate typical Malaysian values, beliefs, activities and lifestyle habits. This tendency is exemplified in several categories, namely non-native idioms, local compound coinages, semantic transfer from mother tongue, semantic extension and semantic shift.

c)   Language transfer – This comprises the tendency to transfer certain linguistic patterns of Bahasa Malaysia or the vernacular languages to Malaysian English.

d)   Language creativity – Malaysian English users are a very creative group of language users. The three main categories which reveal features of language creativity are 'derivational variation', 'variation of reciprocals' and 'register mixing'.

2.9 Summary

 In this chapter, studies carried out on varieties of English, Malaysian English, non-native literature and new literatures in English have been discussed. Nativisation of English was also discussed whereby the emergence of New Englishes was looked at. The need for the New Englishes was also discussed to their roles and uses. Analysis was also done on the development of creative writing in English by non-native writers and post-colonial writers.

CHAPTER THREE

3.0 RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

According to Collis & Hussey (2003), the procedures, resources and methods in which data is collected to complete a research is known as research methodology and it includes the techniques of data collection for investigation of research problems. The purpose of the present study is to investigate the use of lexical items in Malaysian English in the novel 'Evening is the whole day' written by Preeta Samarasan where there are many references to local Malaysian lexis. This chapter explains the methodology and the manner in which the data was gathered for the study.

RQ3 which discusses the effects of the usage of local language referents and semantic transfer from mothertongue is discussed in tandem with RQ1 and RQ2 in chapter 4.

3.2 Data Collection

This study categorizes the various local language referents and types of semantic transfer in the novel 'Evening is the whole day' by Preeta Samarasan and explains them accordingly.

3.2.1 Source of Data

'Evening is the whole day' tells the story of the Rajaseskharan family, a rich Indian immigrant family and its deep, hidden secrets. It takes place in Ipoh during the post-colonial era. The author draws us into an enthralling saga of one household and the world beyond it. The story revolves around the dismissal of the servant girl from the Rajaseskharan household and how it shakes the family's youngest child, Aasha. This is due to the numerous secrets within the family.

Samarasan has expressed a few elements in this debut novel of hers which comprises the language that allows for passages of astonishing lyricism. Then there is the part of the beautiful sweet-sour brother-sister relationship between Suresh and Aasha. The relentless neediness of small children, as when Aasha follows Uma all day and spies on the family members is captured well. Yet, essentially, this is a story about a dysfunctional family.

The plot depicts the lives of the prominent lawyer, Raju, Vasanthi his wife and their three off-springs Uma, Suresh and Aasha. It also involves the children's paternal grandmother Paati and their rubber-plantation-born servant, Chellam. Circumstances in this story propel everyone to get aggrieved, and vent out their frustrations on the other family members.

In the end, all the characters deal with their situations their own way. Most of the issues are left as it is without confrontations. Uma flees from her demons in the form of studying abroad. Raju goes on with his daily lifestyle while thinking about his own issues from time to time. Aasha slowly understands the influence of culture where most sticky and sensitive issues that take place in a family are not discussed and left as they are in a close-minded community.

3.2.2 Data Collection Procedure

For the purpose of analysis, the entire novel was thoroughly read, concentrating on identifying each and every aspect related to local language referents and semantic items necessary to answer the objectives described in Chapter One. Each word and term was identified and labelled manually with Baskaran (2005) and Menon (2003)'s frameworks as references.

For the sake of contextual accuracy and to preserve the meaning intended by the writer, the entire sentence or sentences which made up the context in which the local language referents and semantic items appeared was recorded.

3.3 Analytical Framework

This section discusses the analytical framework adopted for the current study. It first discusses the available analytical frameworks which have been developed by researchers for not only Malaysian but also Singapore English. It then justifies the choice of framework used for this study.

Tongue (1979) in his study of English in Singapore and Malaysia categorized lexis according to four particles of speech namely adverbs, adjectives, verbs and nouns. Under each of these categories, he classified data into categories as stated below:

1.   Words used differently or in relation with the two dialects.

2.   Words which do not exist in Standard British English (or have quite unrelated meanings).

Platt & Weber (1980) also categorized Singaporean English lexis and in the attempt have also come up with two categories. They too have not divided the two categories of lexis into further subcategories. The two categories are:

a.   Words and expressions from the background language.

b.   Words and expressions which are used differently in Singapore English from Standard British English.

Apart from Tongue and Pratt and Weber, another researcher, Menon (2003), has proposed a different framework. Menon, who has done studies of non-native features in the lexis of Malaysian English, has explored 13 main categories of lexical-semantic variation and has further established four main patterns which are substitution, semantic transfer, language transfer and language creativity.

Baskaran (2005) has also classified Malaysian English lexis into two categories, namely:

a.   Local language referents (use of local lexicon [Malay, Chinese and Indian language words] in Malaysian English), and

b.   Standard English lexicalization (English lexemes with Malaysian English usage).

There are various subdivisions within this major division which Baskaran claims "are representative enough, although they are not necessarily exhaustive" (1985:85).

Baskaran's Malaysian English lexis classification is appropriate for carrying out the analysis of this particular study as it is more relevant to the Asian context and is based upon Indian and other Malaysian dialects. Apart from Baskaran's framework, Menon's work has also been closely related to Malaysian lexis and holds an upper hand over Tongue and Platt and Weber because the work of Tongue and Platt and Weber are more oriented towards English in general and not specifically targeted towards Malaysian English.

After looking at the methods of categorization by the four researchers above, the method used by Baskaran (2005) and Menon (2003) have been adopted. This combination of categorization has been adopted for this study because from the researcher's point of view, it is the most organized. They encompass most of the Malaysian English lexical items and semantic terms based on their previous works related to Malaysian English lexical items (Menon, 2003). The subcategories under each of the categories cover a vast area of Malaysian English lexis and semantic terms. Below are the categories and subcategories and an explanation on each of them based on Baskaran (2005).

3.4 Local Language Referents

The occurrence of local language referents takes place when local lexical items are imbibed into the usage of the English language in Malaysia, providing it with a flavour of Malaysian English. These lexical items are incorporated from the local languages into the English language for better communication.

A transfer can occur even when there is an existing word in the English language. Richards (1979:14) terms this as "lexical shift", "when a known English word is replaced by a word

from a local language". According to Lowernberg (1986:75), "a major acculturative function of such shift in Malaysia is the establishment of a national identity for all Malaysians through the lexicon of "Bahasa Malaysia" as the National Language".

Under the first category, i.e., local language referents, Baskaran (2005) has six sub categories:

3.4.1 Institutionalized Concepts

Some local words used in Malaysian English do not have an equivalent in Standard British English as they may not exist in the English culture or way of life. According to Baskaran (2005), these concepts are institutionalized in the local context and therefore, even a paraphrase will not express the meaning as effectively or exhaustively. Some examples provided by her are 'bumiputera', 'gotong-royong', 'khalwat' and 'rukun-tetangga'.

In Malaysia, Muslims may be fined for 'khalwat' which is the Islamic notion of fraternizing too intimately with a member of the opposite sex out of wedlock and this term is deemed as being a socially stigmatized one. Thus, if we use the direct English translation equivalent, the meaning transferred seems comical and somewhat cynical in terms of a more permissive native English context (where such a notion is not socially so frowned upon). The term 'gotong-royong' (co-cooperativeness) and 'rukun tetangga' (neighborliness) are another two examples. 'Gotong-royong' refers to the spirit of cooperation among people of various ethnic groups (this being a characteristic of Malaysian society) when they put in effort for a good cause e.g. when they get together to clean an entire vicinity of rubbish etc. 'Rukun tetangga' refers to the movement promoted by the government via the local town councils, where people within a small neighborhood form little groups and help one another via, for example, regular patrolling of the residential area to prevent petty-thieving.

3.4.2 Emotional and Cultural Loading

Some of the borrowings are culturally and emotionally loaded but in general they are the same. These referents with identical meanings are not usually present in native English contexts. Some examples of such words are 'kampung' (village), 'dusun' (orchard), 'bomoh' (medicine-man), 'penghulu' (village-chief) and 'pantang' (taboo). 'Kampung' refers to a village, which in the Malaysian context would mean a number of wooden houses with thatched roofs and usually on stilts. Such a 'kampung' is not just limited to land dwelling but to water villages as well, especially fishing villages (coastal or riverine). Thus, the English notion of village, connoting a little hamlet with country-style cottages and the flora and fauna that go with it, is altogether out of the context here.

3.4.3 Semantic Restriction

These are local words with possible English translation but used in a semantically restricted field. For example, 'dadah' (drugs) does not mean drugs in general but is confined to drugs used illicitly, like cocaine, LSD, marijuana, which are often smuggled from one country to another within a strong underground network. Thus, if we literally translate 'dadah' to mean drugs, then a drug-store (pharmacy) would be known as a 'dadah'-store in Malaysian English.

Other lexemes with such semantic restriction are 'haj' (pilgrimage, specifically of Muslims to Mecca), 'toddy' (fermented coconut water, different from fresh coconut water sold as iced refreshment) and 'silat' (the Malay art of self-defence).

The word 'padi' (now appearing as paddy in Hornby's OALDE) also has such a semantic restriction, meaning rice grown in the fields (unhusked rice). This originally Malay word has gained enough international currency to become part of the English lexicon. In Malay, there are three lexical referents for rice: 'padi' (unhusked rice), 'beras' (uncooked rice) and

'nasi' (cooked rice). Thus, where in native English usage the super ordinate term rice is used, in the non-native context, rice is represented by the Malaysian equivalents of 'padi', 'beras' and 'nasi' depending on which stage one refers to. In Malaysian English, 'padi' is used only to mean unhusked rice (thus 'padi' field, 'padi' harvest, 'padi' cultivation) whereas rice is used to mean both cooked and uncooked rice as in rice bowl, rice meal, rice sack, rice grain, and rice mill.

3.4.4 Cultural / Culinary Terms

Culinary and domestic referents representing characteristics of local origin are seen in words like 'durian' (from Malay 'duri' which means thorns, a thorny fruit with a curd-like fleshy pulp inside), 'satay' (pieces of specially seasoned barbecued meat barbecued over a charcoal fire and pierced through a coconut-frond skewer, something akin to kebabs), 'ang pow' (red packet of money, a gift presented during Chinese New Year), 'kuali' (the wok, a special type of deep frying pan), 'sambal' (hot chilli paste), 'kacang' (nuts), 'mee' (noodles), 'meehoon' (rice vermicelli) and 'rambutan' (a hairy fruit with fleshy and sweet pulp, from the Malay word 'rambut' which means 'hair').

It is not difficult therefore, to envisage the international currency of such words which typify Malaysian culture and cuisine as well as flora and fauna, especially with the vast number of Malaysians overseas, specifically students and professionals doing graduate and post-graduate work in countries where English is native viz. UK, USA, Canada, Australia, and New Zealand. Coupled with this, the number of Malaysian restaurants opened in such countries may well be another disseminating factor. Such a phenomenon of lexical entry, East to West, is not altogether remote if one considers how words like 'tortilla' (Mexican) and 'croissant' (French) and 'sarong' (Malay) have all come to appear in the current English dictionaries.

3.4.5 Hyponymous Collocation

This is another type of lexical categorization in Malaysian English where local words are collocated with the English subordinate terms. The English equivalent is the subordinate and the local word is the subordinate referent. Some examples are 'meranti' wood ('meranti'- a species of hard wood used for furniture), 'orang asli' people ('orang asli'- aboriginal people), 'batik' cloth ('batik'- waxed printing designed cloth), 'syariah' court ('syariah'- court for Muslims), 'nobat' drums ('nobat'- royal drums), 'bersanding' ceremony ('bersanding'- wedding/nuptial ceremony) and 'path da bhog' ceremony ('path da bhog'- memorial service among the Sikh community).

3.4.6 Campus / Student Coinages

These are words that have newly come into Malaysian English currency having been transported from the Malay language because of the change in the medium of instruction in education and the strong influence of this language. These local referents are most commonly used by students. One example is 'leceh' which means troublesome, inconvenient, lazy or reluctant because the task involved inconveniences the person. For example, it may be expressed as 'Leceh lah! I am not coming back all the way just for a one hour seminar.' The word 'leceh' could also be considered a homonym for 'tired'. Another example is 'teruk which means serious or in bad shape. It usually refers to a bad situation. For example, when somebody gets low grades in his exams then it can be termed as 'teruk'. Apart from this there is also the example of 'doongu' which means silly, dumb, stupid, or foolish.

The six sub-categories mentioned above are from Baskaran (2005)'s framework. As mentioned earlier, this study uses the frameworks of Baskaran (2005) as well as Menon (2003) which will be discussed below.

3.5 Semantic Transfer from Mother tongue

Heah (1989) has used the terms 'loan translations' or 'calques' to refer to semantic transfer from mother tongue. In this particular part of the analytical framework, the work of Menon was extensively used to ensure better understanding of the lexical items. According to Menon (2003), non-native expressions which clearly appear to be translations from Bahasa Melayu or the vernacular languages are identified as semantic transfer from mother tongue. Menon (2003) has found three types of semantic transfer from mother tongue. These are discussed below.

3.5.1 Semantic Under-differentiation

This involves direct translations of vernacular prepositions, adjectives, adverbs or verbs that are used by non-native speakers due to the fact that the vernacular languages use fewer lexical terms for the same entities compared to the English language. The examples mentioned below are taken from the data and are for illustrative purposes only. A complete analysis and detailed explanation of these lexical items are shown in Chapter Four. The examples are shown with the Bahasa Melayu synonyms and equivalents given in brackets and the Standard English version below it.

- 'Look down (bawah) the TV.' (under)

Standard English: 'Look underneath the TV.'

- 'I think this will tighten our new relationship.' (strengthen)

Standard English: 'I think this will strengthen our new relationship.'

- 'The behind paper be like that, ah.' (back of the paper)

Standard English: 'Leave the back of the paper as it is.'

- 'Look for my keys up the piano.' (on)

Standard English: 'Look for my keys on the piano.'

- 'Your back so dirty.' (backside)

Standard English: Your backside is so dirty

- 'Don't play-play, ok.' (play)

Standard English: 'Don't play.'

- 'Turn on the fan.' (switch)

Standard English: 'Switch on the fan.'

3.5.2 Word Omission

This is the second type of semantic transfer from mother tongue which involves the omission of certain words as their equivalents are considered redundant in the vernacular languages. Examples for this category are shown below with the native speakers' equivalents given in brackets and the Standard English version below it.

- 'Ali, don't play water.' (play with the water)

Standard English: 'Ali, don't play with water.'

- 'We are hinting something that is not our intention.' (hinting at something)

Standard English: 'We are hinting at something that is not our intention.'

- 'You think you very smart, is it?' (are very smart)

Standard English: 'You think you are very smart?'

- 'Why you like that?' (are you)

Standard English: 'Why are you like that?'

- 'You want or not?' (do you)

Standard English: 'Do you want to?'

3.5.3 Loan Translation

The third type of semantic transfer from mother tongue is the direct translation of idiomatic expressions from Bahasa Melayu or other vernacular languages into English. Examples are shown below with the vernacular equivalents:

- 'Catching two fish with one hook.'

  Menangkap dua ekor ikan dengan satu matakali

- 'We also feel something if our belongings are checked like that.'

  Berasa satu macam

- 'Don't twist and turn your story.'

  Jangan memutar belit cerita itu

- 'They should not throw words like that which can hurt our feelings.'

  Membaling kata

- 'You hope the fence to guard the paddy, but finally the fence eats the paddy.

  Harapkan pagar,pagar makan padi.

- 'They have gone forward in their concept of an ideal beauty.'

  Mara ke hadapan.

3.6 Summary

In a nutshell, Chapter Three explains the methods and frameworks used in order to collect the data and the manner in which the analysis of the data will take place in the following chapter. Frameworks for categorizing data such as those by Baskaran (2005) and Menon (2003) are presented here and the reasons why the frameworks of Baskaran (2005) and Menon (2003) were chosen are mentioned as well. This is due to the fact that these two

frameworks connect and identify with Malaysian English and the categories are comprehensive enough to categorise and explain most of the Malaysian English lexis found in 'Evening is the whole day.'

CHAPTER FOUR

4.0 DATA ANALYSIS

4.1 Introduction

In this chapter, the data from "Evening is the whole day", a novel written in English where the words that highlight local terms that are used in Tamil, Malay or Chinese and lexis that are semantic transfers from mother tongue will be analyzed. As previously mentioned in Chapter 3 where the framework for analysis was discussed, the data will be grouped according to the categorization methods proposed by Baskaran (2005) and Menon (2003). Here, RQ3 which discusses the effects of the usage of local language referents and semantic transfer from mothertongue is discussed in tandem with RQ1 and RQ2. Two major categories are taken into consideration here:

1. Local language referents (Baskaran, 2005) which comprise the usage of local lexicon in Malaysian English.

2. Semantic transfer from native language (Menon, 2003) which refers to non-native expressions which clearly appear to be translations from Bahasa Melayu or the vernacular languages.

To enable a coherent discussion of the data, pertinent lexical items which are representative of the categories above were selected from the corpus for discussion. The categories in Baskaran and Menon's analytical frameworks are mutually exclusive and do not overlap. However, during the analysis of the data for this study, it was discovered that some of the data proved to be elusive of categorization. Some of the lexis had multiple interpretations which lent them ambiguity which subsequently allowed them to fit into more than one category. When such lexis was encountered, all the possible interpretations of that lexis

were considered and the category that suited it most accurately was chosen. For instance, the word 'assam' is clearly a culinary item and therefore, can be classified under the 'cultural and culinary item' category. When its equivalence in English i.e. 'tamarind' is considered, its classification under 'emotional and cultural loading' was more appropriate.

4.2   Local Language Referents

Words that come under this category are local words that have been absorbed into Malaysian English.

4.2.1 Institutionalized Concepts

The tables and discussions below represent the analysis for the lexis representative of the data categorized as institutionalized concepts.

Language	Sentence/Phrase	Lexical Use
Chinese	A few weekly evoke the splendor of Chinese **towkays'** Penang mansions with gate-flanking dragons and red-and-gold trim.	This means a Chinese store owner.

The rich businessmen amongst the Chinese community are referred to as 'towkays'. Such a person is rich with many successful businesses. He will have huge house with flashy big cars and loads of money. Even though this is a Chinese word, it is widely used by members of different ethnicities in this country. The author creates an impression about multiculturalism in Malaysia to the readers by using this word.

Language	Sentence/Phrase	Lexical Use
Tamil	At the third and final corner stands Ipoh, the town which she was brought to by some bustling, self-righteous **Hindu Sangam.**	'Sangam' is a Tamil word meaning meeting together. 'Hindu Sangam' means an association of Hindus.

'Sangam' is an association or organization. Therefore, 'Hindu Sangam' means the Hindu association or organization. Although this society can be referred to as the Hindu association, the writer uses the Tamil words 'Hindu Sangam' because this is how Indians address it even if they are conversing in English.

Language	Sentence/Phrase	Lexical Use
Persian/Tamil/Hindi	Both of you sitting with your busy-body back-sides glued to your chairs as if this whole **tamasha** is a Saturday morning cartoon….	This word means a dramatic situation.

'Tamasha' explains an event caused by people who are making funny acts, entertaining others or sometimes a situation where people are being melodramatic and going overboard in their behavior. Sometimes, these situations can cause dissatisfaction and maybe the start of an argument. Usually, among the Indian community, if an argument takes place among family or friends, the culprits who started it are said to have caused the 'tamasha'.

Language	Sentence/Phrase	Lexical Use
Tamil	Of course tata was pleased with himself for one-upping a **vellakaran.**	The term 'vellakaran' refers to westerners.

This word refers to Caucasians or westerners in the Indian language. The use of this word has a connection to physical appearance. For Malaysians, they can easily label an individual as an Indian, Chinese or Malay by his or her appearance. But when it comes to

Caucasians or westerners, it is not easy to differentiate whether they are American, Australian or British based on their physical appearance. As such, the term 'vellakaran' is used to address them. This happens in the Malay community as well, where they address westerners as 'orang-putih'.

Language	Sentence/Phrase	Lexical Use
Tamil	**Ei, maddayan**! Ayappan shot back as the other demonstrated the arm-pit scratching part of the deal.	The word 'maddayan' is used to address a person who is believed to be stupid.

'Maddayan' in the Tamil language means stupid. It refers to one who cannot even get a simple, menial task correctly or understand a basic thing without making mistakes. In this novel, the word is used by an elderly man. It is usually used by someone who is older than the person who is being called 'maddayan'. Calling someone 'maddayan' shows the frustration of the person who is using that word, probably because the other person has made a mistake or error.

Language	Sentence/Phrase	Lexical Use
Tamil	**"Illaiyai,"** Ammachi had demurred softly, frowning to herself as though her husband's questions had been born of honest curiosity.	'Illai' means no.

This Tamil word means `no'. It is used when one is disagreeing with a statement made by another. It is also used to defend oneself or others when accused of something. In the Tamil context, the usage of this word shows that the user is stressing his/her statement and trying influence the listener to listen to his/her remarks or statement.

Language	Sentence/Phrase	Lexical Use
Sanskrit	Fourth stage only is **sannyasa**, complete and total renunciation.	This word expresses mannerism.

This word is derived from Sanskrit and is used in the Indian language. 'Sannyasa' is the way of life in each life stage within the Hindu context. There is no equivalent expression for this word in English. The author might have chosen to use this word to reflect the unique culture of the Hindu community. The 'sannyasa' stage is where one sacrifices his/her materialistic life and pleasures. The person leads an extremely simple life and this manner of life is usually associated with sages and saint.

Language	Sentence/Phrase	Lexical Use
Malay	All the blood-sucking **pontianaks** about whom Chellam warned the children….	The spirit of a woman who dies during child-birth.

A woman who dies while giving birth is known as a 'pontianak'. She becomes undead and starts taking revenge whilst terrorizing the village where she lived in. This word is very well-known in Malay folklore. This word, to be properly explained in English, requires at least a sentence. By using the local lexis, the author is not only accurate and succinct but also manages to show that 'pontianaks' are a part of Malaysian shared cultural knowledge as almost all Malaysians know this word and understand its cultural underpinnings and children fear it.

Language	Sentence/Phrase	Lexical Use
Malay	All the red-eyed fleet-footed **toyols**….	A fantasy spirit in local Malay language derived from Turkish.

According to Malay folklore, a 'toyol' is believed to be a fantasy spirit in the form of a small child that is conjured from a dead human fetus by a witch doctor through black magic. Since this word originated from Malay, there is no simple translation for it in

English. The author could have used this word as it gels well with the Malaysian setting of the plot of the story.

Language	Sentence/Phrase	Lexical Use
Malay	Will she suck blood, break glass, overturn furniture like the pontianaks and **hantu kumkums** about which Chelam once warned them?	This word refers to a female ghost in Malay.

This phrase is from Malay folklore and refers to a female ghost cursed with disfigurements after breaking a 'fast' which she swore to carry out. She roams looking for victims with her face covered, murmuring 'kum-kum'. The existence of the 'hantu kum-kum' was limited to the 70's era. As this phrase is very much associated with the supernatural beliefs and superstitions in Malay culture, there is no simple way to translate this word; in all probability, this is why the author has used the original phrase. The usage of this term lends the story cultural authenticity.

Language	Sentence/Phrase	Lexical Use
Tamil	These bloody **thulkans**, without batting an eyelid they'll sell us cakes as old as their grandmothers.	'Thulkans' is a Tamil term referring to Muslims in India.

'Thulkan' is used in the Tamil language where it refers to a group of people who are Indian in race but profess the Islamic religion. This word is mainly used by Malaysian Indians to address Indian Muslims in Malaysia. Here, the usage of the word 'thulkans' shows the Malaysian Indian culture having their own terms and words to address certain things. It is very common among Malaysian Indians to address Indian Muslims as 'thulkans'. The term 'thulkans' is used here rather than the standard term for Muslims which is 'mamaks'

because the term is refered to by Indians. The term 'mamak' is used generally by all races whilst 'thulkans' is specifically used by Indians and the setting of this story revolves around conversations among Indians, thus this term could have been adapted by the author.

Language	Sentence/Phrase	Lexical Use
Chinese	What, he thinks we're bringing in two-three suitcases just to **ta-pau** our lunch or what?	Take away.

In the Chinese language, this term means 'to pack something'. It usually refers to food that you want to take away. The term is used by all races in Malaysia in their daily conversation. Even though the translated version 'take away' is a very close approximation, the use of this term 'ta-pau' reflects Malaysian culture in a way that 'take away' cannot.

Language	Sentence/Phrase	Lexical Use
Malay	All the **polongs** and **pelesits.**	Slave spirit.

The 'polong' is a slave spirit whose master uses it for his personal needs. The spirit is invisible and is activated through black magic, usually for the purpose of taking revenge or harming a particular person. It is usually used by someone who has wicked motives. This spirit is believed to be conceived by taking the blood of a person who has been murdered and keeping it in a bottle for about two weeks. After that, chanting and spells are used to conjure the spirit. The owner starts to hear cries coming out of the bottle after two weeks. The 'polong' is then ready to serve the master. There is no proper word in English to describe the word 'polong'. The author would have used this local Malay term to convey, in a simple way, an entire cultural belief in the supernatural and the evil powers that can be harnessed when humans dabble with it.

'Pelesit' is a word used in Malay for an acquired demon that serves a master. Bred by a woman for guidance and protection, the 'pelesit' is also used to harm others. It is linked to people who practice black magic. The demon confers great power on the owner. By using the local Malay term, the author manages to convey, in a simple way, a cultural belief in the supernatural and the evil possibilities of the supernatural that is quite well-known in Asian, particularly South-east Asian culture.

The above-mentioned words come under institutionalized concepts and most of them are Tamil words. It stands to reason that because the setting of the story is about an Indian family and the characters use their mother tongue together with the English language, there would be many Tamil words present in the narration. However, because the characters themselves also belong to the larger Malaysian cultural context, there are also Chinese and Malay words. These words are commonly used by the people of Malaysia and as such, their use in the novel has the effect of enhancing the plot within the cultural backdrop of Malaysia.

Based on the analysis above, the lexical borrowings in the novel "Evening is the whole day" show that the dominant use of Tamil lexis as well as the use of Chinese and Malay lexis have been used to build a believable Malaysian backdrop to the story. The most interesting fact which can be observed is that these words reflect the Malaysian multicultural society with their varied cultural practices.

4.2.2   Emotional and Cultural Loading

This category includes words that have possible English equivalents but the local words are preferred by the author Preeta Samarasam. The words which had greatest representative significance, i.e. those which were used repeatedly in the novel, have been extracted to be discussed here in this analysis.

Word	Sentence/Phrase	English Equivalent
Amma	Suresh had said with a smirk, dodging his **amma.**	Mother

In the Tamil language, 'amma' refers to one's mother. The author uses the word 'amma' instead of mother to reflect the culture practiced by Indian families. Even though they communicate in English on a daily basis, the word 'amma' is preferred in this context. In a way, it can be implied that culture plays an important role when it comes to addressing one's parents.

Word	Sentence/Phrase	English Equivalent
Appa	Uma's **appa** ordered 'Cellam's **appa**' to collect her today.	Father

'Appa' means father in the Tamil language. Fathers are always addressed as 'appa' by children in Indian families. Their whole conversation might be in English but when it comes to addressing their father, the word 'appa' is used. It is a tradition in Indian families.

Word	Sentence/Phrase	English Equivalent
Patti	So, **patti** is back again, two weeks after her death….	Grandmother

In Tamil, 'patti' means grandmother. The Tamil-speaking community uses it to refer to the paternal grandmother and some use it for grandmothers from both sides of the family. The author prefers to use the Tamil word 'patti' instead of grandmother. The translation for this word in English is simple and accurate. But in Indian families, no matter Tamil or English-speaking, the children fondly address their grandmother as 'patti'.

Word	Sentence/Phrase	English Equivalent
Tata	All appa's father, **tata**, knew of it was that by the time he was old enough to stand before his father.	Grandfather

'Tata' literally means grandfather in the Tamil language. In Indian families, the grandchildren fondly address their grandfathers as 'tata'. Here, this term is used to emphasize the usage of kinship terms among the Indian community.

Word	Sentence/Phrase	English Equivalent
Akka	Show a little respect for your **akka** please.	Elder sister

The word 'akka' means 'elder sister' in the Tamil language. The author shows how elder sisters are addressed by younger siblings in Indian families.

Word	Sentence/Phrase	English Equivalent
Anneh	"Yes, Raju **anneh,"** said Krishnen.	Big brother

In the Tamil language, this means 'elder brother'. The author reflects how elder brothers are addressed by younger siblings in Indian families.

Word	Sentence/Phrase	English Equivalent
Thangachi	"I'm not **thangachi**," she said, and by way of honest-but-friendly introduction.	Younger sister

This word means 'younger sister' in the Tamil language.

Word	Sentence/Phrase	English Equivalent
Chitappa	"No room for anyone else, don't you worry Uma, you stay here **with chitappa** and the baby," says amma.	Uncle (Father's younger brother)

In Tamil, this word is used to address an uncle. It is usually used to address the father's younger brother. In western culture, an elder male is commonly described as uncle. But in Indian culture, there is a specific name if the relationship is either a younger or elder brother of the mother or the father.

The data shown above are all specific words used to address members of the family among the Tamil speaking community. By using these terms, the author conveys the fact that although this is a modern Indian family, tradition is very much a concrete part of their daily life and this is reflected in how they address their elders and other family members. The author has showcased a manifestation of the cultural background of the characters and grounds the story in its Tamil context by using these terms. The use of such specific terms of address which signify relationships has the effect of raising the reader's awareness of the complexity of the Indian kinship system and its related norms and practices.

Word	Sentence/Phrase	English Equivalent
Merdeka	"**Merdeka**!" – Freedom and the choreography of the flag boys.	Independence day

'Merdeka' means 'independence' in Malay. In Malaysia, 'Merdeka Day' is used to refer to Independence Day. Every Malaysian citizen describes the word Independence as 'merdeka', no matter which language they communicate in. The author exhibits the patriotism of Malaysians and how they prefer to mention independence in their national language, Malay, in this novel.

Word	Sentence/Phrase	English Equivalent
Roti man	In the evening, amma will find two ringgit missing from the glass bowl in which she keeps change for the **roti man.**	Bread vendor.

'Roti man' is equivalent to the phrase 'bread vendor' in the English language. It is a rather direct translation. However, it is Malaysian culture to label bread vendors as roti man because he sells a variety of breads.

Word	Sentence/Phrase	English Equivalent
Batik sarongs	Authentic Malaysian souvenirs for yet-unmade friends, **batik-sarongs** and coffee-table books.	A long piece of cloth which can be worn like a long skirt.

The term 'sarong' which originates from the Malay language refers to a long piece of cloth, wrapped usually around the waist. This is a traditional Malay outfit available in any South-east Asian country. As such, there is no direct translation of this word in English. 'Batik sarongs' have an equivalent in the English language but the author appears to prefer the local lexis. As the setting of 'Evening is the whole day' is in Malaysia and the characters are all Malaysians, the author's preference for the local word over the English equivalent seems appropriate to suit the scenario.

4.2.3 Semantic Restrictions

This category includes local words that have possible translations but are used in a semantically restricted field.

Word	Sentence/Phrase	English Equivalent
Toddy shop	At one corner the **toddy shop** which she dragged her drunken father nightly as a child.	A drinking establishment common among the Indians, where toddy, a mildly alcoholic beverage made from fermented coconut water, is served.

'Toddy' refers to fermented coconut water and the shop that sells it is referred to as a 'toddy' shop. 'Toddy' is a type of liquor. During the post-colonial times, 'toddy' has been borrowed into the English language to represent moonshine. However the term 'toddy' is used till today among Malaysians to describe this term thus it is looked at as a Malaysian English term and that is probably why the author prefers to use this Tamil word.

4.2.4   Cultural and Culinary Terms

The words and terms in this category refer to specific Malaysian cultural and culinary items which, most of the time, may be foreign to the English language.

Word	Sentence/Phrase	English Equivalent
Coolie	Study hard. Study hard and you won't have to be a **coolie** like me.	Labourer

This is a historical term for laborers from Asia, especially China and India. This word holds a strong connection to Malaysian history. The use of 'coolie' is a historical reference to the 19th and 20th century when Chinese and Indian migrants first came to what was then Malaya in search of a better life. As used by the author in the novel, it serves as a reminder of the struggle of the migrants and that those who do not make good remain menial blue collar workers, unable to realize their dreams of a better life.

Word	Sentence/Phrase	English Equivalent
Char siu pau	running around in Japanese slippers and eating **char siu pau** for breakfast….	Barbecue-flavored pork buns

'Char siu pau' are Cantonese barbecue pork buns (baozi). Barbecue-flavored pork fills the buns. The Chinese phrase has become so popular that all races in Malaysia tend to use it. Using this phrase can connect the readers to the multiculturalism of the many ethnic groups in Malaysia. This can be seen in the novel where this Chinese term is used by the Indian community.

Word	Sentence/Phrase	English Equivalent
Baju Melayu	exchanged his morning coat for a '**Baju Melayu**' whose rich gold threads chafed his skin…	Shirt

This is a traditional man's outfit in Malay culture. It means a 'Malay shirt' and comprises two main parts. One is a shirt with long sleeves that has a stiff raised collar. The second is the trousers. The types of fabric used to make this outfit are a mixture of polyester and cotton, cotton and silk. A skirt-like garment is also known to be worn with the Baju Melayu, which is either the "kain sarung", made out of cotton or a polyester mix or the "kain samping", made out of songket cloth. These garments are draped around the waist. They are important elements in Malay culture.

Word	Sentence/Phrase	English Equivalent
Tengkolok	adjusting his **tengkolok** on his head….	Head gear

In Malay traditional custom, this is a headgear or head kerchief. There are a variety of ways to tie the headgear. The style that is chosen varies depending on status and region.

Word	Sentence/Phrase	English Equivalent
Bak kut teh	dipping fluffy white bread in their morning coffee, slurping their midday **bak kut teh.**	meat bone tea

This is a form of Chinese stew and is very popular in Malaysia, Singapore, China, Taiwan and the Indonesian island of Riau. The name literally means "meat bone tea", and is made from pork ribs simmered in a unique stew of herbs and spices (including star anise, cinnamon, cloves, dang gui, fennel seeds and garlic) for hours. This Chinese dish is enjoyed by the Chinese and Indians in Malaysia and the Chinese phrase is commonly used to refer to it. The usage of this term reflects how Malaysians not only acknowledge each other's cultures but have also absorbed each other's cuisine so much so that what used to be a specific Chinese dish is now enjoyed by all races.

Word	Sentence/Phrase	English Equivalent
Jelebi	Asha went to the chair at teatime with a **jelebi.**	Indian sweet

Made from a mixture of water and flour which is deep fried and then dipped in sugar syrup, 'jelebi' is a popular Indian orange sweet crisp. It is prized mainly among the Indians in Malaysia. 'Jelebi' is used here as the author could be emphasizing that traditional food has very strong cultural roots among the Indian community.

Word	Sentence/Phrase	English Equivalent
Bondas	Two **bondas** or a handful of…	Indian snack

This is a traditional delicacy from South India. To make a spicy 'bonda' one has to deep-fry potato (or other vegetables) which has been dipped in a batter of gram flour. There is no equivalent one-word description in English for this Tamil word.

Word	Sentence/Phrase	English Equivalent
Roti canai	and senangin fish curry for his **roti canai….**	Bread.

This is a very well-known Malaysian breakfast. 'Roti' means 'bread' in Malay. 'Canai' in Malay means 'to knead'. 'Roti canai' is flat and round. The dish is composed of dough containing generous amounts of fat, egg, flour and water. The form of fat used is usually ghee (clarified butter). The entire mixture is kneaded thoroughly, flattened, oiled and folded repeatedly. It is then allowed to proof and rise, and the process is repeated. The final round of preparation comprises flattening the dough ball, coating it with oil and then cooking it on a flat iron skillet with a lot of oil. The perfect 'roti' is flat, fluffy on the inside but crispy and flaky on the outside.

The words in this category are terms which reflect Malaysian culture which has been richly influenced by the three main ethnic groups namely the Malays, Chinese and Indians. The melding of the cultural features of these three races has resulted in a comfortable multiculturalism where certain terms from each ethnic group have come to be understood by all Malaysians and are used by them in their daily lives. By using these terms, the author has given the novel a Malaysian flavor.

4.2.5 Hyponymous Collocation

This category includes local words that have been collocated with an English superordinate term.

Word	Sentence/Phrase	English Equivalent
Datukship	a Mercedes in the driveway, a **Datukship** on the King's birthday….	No English equivalent.

'Datuk' is a title denoting membership of a high order of chivalry in Malaysia. The suffix 'ship' is used with the local Malay root word 'Datuk'. The title 'Datuk' only exists in Malaysia.

Word	Sentence/Phrase	English Equivalent
Kembung fish	**Kembung fish** from the market….	Mackerel

'Kembung' is the Malay word for mackerel, a type of fish. The superordinate here is fish. The writer could have used 'mackerel' instead of 'kembung' because the translation is accurate and simple. But the Malay name for the fish is something that Malaysians are familiar with and have used for a very long time because it is more aunthetic for Malaysians.

Word	Sentence/Phrase	English Equivalent
Mamak stalls	a **mamak** stall loafer with an open-chested shirt.	mamak – stall

A 'mamak stall' is a food establishment which serves 'mamak' food. In Malaysia, the term 'mamak' refers to Tamil Muslims, who generally own and operate these stalls; thus stalls owned by the Tamil Muslims are referred to as 'mamak-stalls'.

Word	Sentence/Phrase	English Equivalent
Goonda boyfriends	steal your jewellery and elope with their **goonda** boyfriends…	Rascal

'Goonda' is an Indian word which means 'rascal' or ruffian. The English superordinate is boyfriends. By using the word 'goonda', the author conveys the strong disapproval of the Indian family towards the boyfriends of their daughters. Traditionally, Indian families are strict and do not have a good impression of girls who have boyfriends. The use of 'goonda' creates a strong impression to readers about the practices and beliefs of Indian families.

Word	Sentence/Phrase	English Equivalent
Doongu Indians	The Chinese have their business and the stupid **doongu** Indians are left empty-handed….	No English Equivalent.

'Doongu' is a Malay word which means 'stupid'. It is usually used to refer to a person who does not use his brains to think, and gets cheated easily. The author tries to be more specific here by using this Malay word. The English word 'stupid' is very general. By using the specific Malay word 'doongu', readers get an idea about these specific types of people.

Word	Sentence/Phrase	English Equivalent
Bharatanatyam dancers	Local color, what? The **Bharatanatyam dancers**….	A form of Indian dance.

'Bharatanatyam' is a classical dance form which originated from Tamil Nadu, India. 'Bharatanatyam' is usually accompanied by classical music. It has its inspirations from the sculptures of the ancient temple of Chidambaram. The superordinate here is dancers. People all over the word address 'bharatanatyam' as an Indian traditional dance in English.

Word	Sentence/Phrase	English Equivalent
Teh-tarik sellers	the **teh-tarik** sellers and the Thaipusam crowds….	Hot tea

'Teh-tarik' is a Malay word which refers to a hot tea drink popularly found in in Malaysia, Singapore and Brunei. It is made from condensed milk and black tea and obtained its name from the pouring process of "pulling" the drink when preparing it.. 'Teh-tarik' is poured back and forth repeatedly between two vessels from a height, giving it a thick frothy top. This process cools the tea to drinking temperature, and helps to mix the tea with the condensed milk. It is also done to give the tea a better flavor. This is a well-known way of making tea in Malaysia. The English superordinate is 'sellers'. The Malay term is the most appropriate one to be used as there is no equivalent word in the English language to describe the same meaning. This word is very commonly used among the Malaysian community and the beverage is found everywhere, especially at all 'mamak' stalls in Malaysia. The usage of this term exhibits the culture of the Malaysian people who have a standard term for the way they want their tea.

Word	Sentence/Phrase	English Equivalent
Kampung chicken	What do you think of **this kampung chicken**, Balu?	Village chicken

The English superordinate is chicken. This term is used to specify the type of chicken which are bred in the village. These chickens take nature's course in growing, in the sense that they are not injected with growth hormones and induced into growing abnormally fast. They are believed to be a healthy source of meat and this term is used by all races in Malaysia.

Word	Sentence/Phrase	English Equivalent
Lidi broom	Vasanthi as stiff and dry as a **lidi** broom, Asha's half sick.	No English Equivalent.

The superordinate here is 'broom'. 'Lidi' is a Malay word for the spines derived from coconut tree leaves. The author conveys its wide usage in Malaysia by using the Malay word 'lidi'. There is no English equivalent to this word 'lidi' as the object is not known in countries where English is the native language.

The discussion above shows how English words are conjoined with local words to form a term in Malaysian English. These local words lend a cultural emphasis and are used by Malaysians on a daily basis. These words do not appear in standard English usage.

4.2.6 Campus/Student Coinages

This category includes words that are often used by students. These words have only recently been transported into the English language, mostly originating from the Malay language. None of the data seem to fit into this category as there is no setting in a college or university. This term is usually used by young teenagers and college/university students.

4.3 Semantic Transfer from Mother Tongue

Phrases and sentences that come under this category refer to non-native expressions which are translations from Bahasa Melayu or the vernacular languages.

4.3.1 Semantic Under-differentiation

This involves direct translations of vernacular prepositions, adjectives, adverbs or verbs that are used by non-native speakers due to the fact that the vernacular languages use fewer lexical terms for the same entities compared to the English language.

Word	Sentence/Phrase	Original Malay Word
Look, look	**Look, look**," she whispers urgently to Suresh and Aasha.	tengok-tengok

The writer's use of the double mention of this word shows the habit of Malaysians of mentioning something twice for emphasis in certain situations. This shows the multiculturalism of Malaysians because this practice can be seen among the Chinese, Indians and Malays. By using this term, the author conveys to the readers the impact of the national language of Malaysia on its people and how the speaking habits of one ethnic group has been adopted by other ethnic groups.

Word	Sentence/Phrase	Original Malay Word
Climbing on our head	Just because we feel sorry for you, you're **climbing on our head now.**	Naik atas kepala

This phrase is commonly used among Malaysians. Even though 'taking advantage' is the proper translation in English, the use of this translation would not reflect the way the local people mean it. The phrase is always used with a negative connotation which indicates bad behavior.

Word	Sentence/Phrase	Original Malay Word
Special-special	The family personally told me it was for you, **special-special only**.	Istimewa-istimewa

As mentioned above, the writer uses the double mention of this word to show the practice of Malaysians of mentioning something twice for emphasis in certain situations. This shows the multiculturalism of Malaysians because this practice can be seen among the Chinese, Indians and Malays. By using the word twice, the writer conveys to the readers the emotions of the person using this word in the story.

Word	Sentence/Phrase	Original Malay Word
Suddenly-suddenly	**Suddenly-suddenly** this manicure is so urgent.	Tiba-tiba

Once again, this is a direct translation from Malay. The habit of mentioning a word twice while speaking is practiced by Malaysians and reflects on Malaysian culture. This term is often used in a somewhat forced or exaggerated situation thus by using this term, the author is probably attempting to create such situation.

Word	Sentence/Phrase	Original Malay Sentence
Turn up the fan	"Better I **turn up the fan**," said Valli.	Baik saya pasang kipas.

By not using the Standard English equivalent, the author connects the readers to Malaysian English as used by the locals. The correct sentence here would be 'I had better switch on the fan.' However, as it is translated directly from the Malay language, it has the flavour of Malaysian English to it.

Word	Sentence/Phrase	Original Malay Sentence
Inside the house	"**Inside the house** only".	Di dalam rumah

The writer uses 'inside the house' instead of "in the house" because most Malaysians tend to use 'inside' when they mean 'in'. Here, the writer tries to reflect the practice of local people to the readers.

Direct translations from local languages are apparent in this category. The direct translation from vernacular language to the English language reflects the influence of the post-colonial times in Malaysia where cultural elements played an important role in daily conversations. The English language was applied mostly by translating one's vernacular language directly when conversing in English.

4.3.2 Word Omission

This is the second type of semantic transfer from mother tongue which involves the omission of certain words as their equivalents would be considered redundant in the vernacular languages.

Sentence/Phrase In Novel	English Equivalent	Omitted word(s)
"Too much sugar I put," she remarks conversationally.	"**I have put in too much sugar**," she remarks conversationally.	have/in
"That all you don't worry," says Appa.	"**You don't have to worry about all that**," says Appa.	about
Stand straight and talk properly.	**Stand up straight and talk properly**.	up
"Who you trying to fool, Vasanthi?" I think Raju here still has his eyesight.	"**Who are you trying to fool**, Vasanthi?" I think Raju here still has his eyesight.	are
Spilling here there everywhere. Do I have to tell you to hold the glass with both hands?	**Spilling water here there and everywhere.**	and
"You want hot drink or cold drink?"	"**Do you want a hot drink or a cold drink?**"	do/a/a
"Akka," Kooky Rooky says, still standing in the doorway,	"Akka," Kooky Rooky says, still standing in the doorway,	he/has/is

"he gone away. He's not coming back."	"**he has gone away. He is not coming back.**"	
What you mean?	**What do you mean?**	do
Vasanthi, please don't take offense, I simply talking only.	**Vasanthi, please don't take offense, I am just talking**	am/just
Amma coming, Amma going upstairs – the nursery rhymes, hangman and paper dolls, the sweaty weight of small children in her arms.	**Amma is coming; Amma is going upstairs – the nursery rhymes, hangman and paper dolls, and the sweaty weight of small children in her arms**	is/and
Even tourists were coming to see our temple, you know or not?	**Did you know that even tourists were coming to see our temple?**	did/that

It is a common practice among Malaysians to omit certain words when saying something. They believe that the comprehensibility of what they say does not suffer even with the omission of particular words and they hope to say things faster and in a simpler way by omitting what they regard to be unnecessary words. Besides that, such omissions occur because, most of the time, Malaysians try to directly come up with an English sentence based on the translation from their mother tongue. The directly translated expression does not follow the rules of standard English. In 'Evening is the whole day', the author reflects that this is considered normal when using Malaysian English. The author also tries to show how Malaysians, who use English as second language, tend to not use the complete sentence in a casual conversations.

It is the Malaysian way to think that omitting the word 'up' is still acceptable and that many will still understand the meaning. This can be seen in the table above where the phrase 'stand up straight' is said as 'stand straight'. The author also creates an impression that in a casual conversation, Malaysians hardly concentrate on using connective words such as

'and'. This can be seen in the term 'spilling water here, there, everywhere' from the table above. The writer shows the way Malaysians adapt the English language to suit their purpose.

Malaysians tend to be grammatically informal when asking questions. They omit words like "do" and "a" in the question. As such, what is expressed as 'you want hot drink or cold drink?' is meant to be understood as 'Do you want a hot drink or a cold drink?' This is what the author intends to show the readers.

The omission of certain words while speaking English shows the Malaysian culture of speaking the English language with influences from their vernacular language. As this is done in daily spoken and casual conversations, it is not deemed wrong. It is accepted by Malaysians and moreover, it is understood by them. In fact, had the author not used such omissions in the dialogue of her characters, they would not have appeared to be believable real-to-life Malaysians.

4.3.3 Loan Translation

This third type is the direct translation of idiomatic expressions from Bahasa Melayu or other vernacular languages into English.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
Too much sugar I put," she remarks conversationally.	Rombe seeni pothuthen. (Tamil language).	I have put too much 'sugar'.

This is a direct translation of the sentence from the Tamil language to English. It is grammatically incorrect but is accepted during casual conversations among the different races in Malaysia.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
Rain coming or what?	'Hujan turun ke apa'? (Malay language)	It is raining?

In the sentence above, the author might not have used the equivalent English sentence probably so that the readers will get an idea of how Malaysians incorporate their mother tongue to speak in English.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
So much time she had.	Banyak masa dia ada. (Malay language).	She had so much time.

This sentence shows that the arrangement of the words in English is exactly as in Malay except that the words have been translated into English. Here, the author conveys the Malaysian habit translating literally, word for word, when using English in informal communication.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
Knees paining, legs paining, joints paining.	Muttivali, kaaluvali, elumbuvali. (Tamil language).	Knee, legs and joints are painful.

The author shows the practice among the Indian community of using Tamil language as a base when communicating in English. The way they use English is mainly to translate the words without paying attention to the structure of the sentence.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
Can also.	Boleh juga.	Can.
"**Maybe so,**' she says out loud.	Mungkin juga. (Malay language)	Maybe

Even though 'boleh' is sufficient to mean "can", it is the culture in Malaysia to add 'juga' (also) to give a stronger agreement to the word. This is a practice influenced by Malay. The same applies to the term 'maybe so'. Actually the word 'maybe' in Standard English explains the message that is conveyed, but the word 'so' is usually added as it is deemed to give more impact to the speaker's statement.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
"If you hadn't kicked the bucket, you would be sitting here looking down on me**, yes or not**?"	Aamava Illaiya? (Tamil language) Betul ke tak? (Malay language)	Wouldn't you?

The author's use of the direct translation from Malay or Tamil to English conveys to the readers the idea of how Malaysians incorporate Malay or Tamil while speaking in English.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
Chellam is saying. "**Really, I can come**?"	Betul, saya boleh datang? (Malay language)	Can I really come?

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The author shows the practice of Malaysians in using their native language as a base when communicating in English. The way they use English is mainly to translate the words from their mother tongue into English without closely following English grammatical structure.

Sentence/Phrase In Novel	Vernacular Equivalent	English Equivalent
"My village got no light at all."	Kampung saya tiada lampu langsung.	My village has no electricity at all.

The author tries to show the usage of direct translation from Malay to English so that the readers will get an idea of how Malaysians use the English language.

The data discussed above shows direct translations from the vernacular language to the English language. Almost all of the data above were extracted from dialogues spoken by the grandmother, mother, the maid, Uma, the elder sister and Aasha. As the setting is during the post-colonial time, back in the 1980s, most women who were housewives and the middle and lower middle class people did not receive any formal English education; thus, their English usage is filled with direct translations from the mother tongue.

4.4 Conclusion of Findings

The objective of this research paper is to identify and analyze the use of Malaysian English lexical items in "Evening is the whole day", a novel written by Preeta Samarasan. A substantial amount of Malaysian English lexis in the form of lexical items and semantic transfer from mother tongue has been used by Preeta Samarasan in her novel. The data discussed in sections 4.1 and 4.2 are the representative lexical items. In this section, the findings from the analysis, which will answer the research objectives set in Chapter One, will be discussed. The discussions will make reference to the frequency count of the terms widely used in the novel which is shown in the tables below.

The most common borrowed words are 'amma', and 'appa' which come under the emotional and cultural loading category. Although this category does not have the most listing of words (see table below), the words 'amma' and 'appa' are most used in the novel because the plot of the story revolves mostly around the family. Many dialogues take place and they involve either communicating or talking about the father and mother. However, the most prominent semantic field recording the most borrowed items is the cultural and culinary terms (see table below). A number of words were used for different kinds of food,

including 'thosai', 'vadai', 'bondas', 'teh tarik', 'roti chanai', 'kampung chicken' and 'capathi', which clearly portray a mix of culinary terms borrowed from different Malaysian languages.

The following semantic category that is much influenced by the multiracial setting in Malaysia is the use of different terms of address. This is under the emotional and cultural loading category where 11 words have been identified. This borrowing is from the kinship system which is well-established among Indians. For example, in the data, the utilization of 'akka' refers to the elder sister while 'tangachi' refers to the younger sister in the family. There were many other terms which were also identified and the frequency count of these words has been discussed here. The table below shows the frequency count of the terms widely used in the novel according to their categories.

4.4.1 Local Language Referents (Table 1).

Sub-category	Number of Items	Percentage (%)
Cultural and Culinary Terms	31	37.8
Hyponymous Collocations	23	28.0
Institutionalised Concepts	16	19.5
Emotional and Cultural Loading	11	13.4
Semantic Restrictions	1	1.3
Campus Coinages	0	0
Total	82	100

Among all the sub-categories in the Local Language Referents category, it can be seen that the highest concentration of lexical items is in the Cultural and Culinary Terms category. 31 or 37.8% out of the 82 words fall into this category. The main reason for this is that the food items, cultural and traditional attire do not have equivalents in the English language. In addition, some cultural and culinary terms which are used by the author shows the influence of tradition on the characters of the story. Furthermore, the use of some local items shows the readers how an actual conversation might take place in an English-speaking Indian family even though English might be their second language.

The next highest concentration of lexical items is in the category of hyponymous collocations. The percentage of hyponymous collocations is 28.0% of the total local language referents. These are the local words that have been collocated with an English superordinate term. In this novel, Preeta Samarasan used 'Datukship' as there is no equivalent English term for the title 'Datuk'. However, where equivalents in Standard English are available, such as for 'kembung' and 'mamak', the author's preference for using the local words adds local colour to the story and reflects the cultural essence of Malaysia.

Institutionalised concept is the next highest sub-category with 16 words (19.5%). The lexis in this cateogry include words that do not have an equivalent in English because the concept is an institutionalised one. As can be seen from the table, the emotional and cultural loading category has 13.4% of lexical items from the total. Semantic restrictions (1.3 %) make up the least of the data.

4.4.2 Semantic Transfer from Mother Tongue (Table 2).

Sub-category	Number of Items	Percentage (%)
Loan Translation	30	46.9
Word Omission	21	32.8
Semantic Under-differentiation	13	20.3
Total	64	100

Most of the data in the semantic transfer from mother tongue category falls under the loan translation sub-category where 30 out of the total 64 words come from. This is the direct translation of idiomatic expressions from Bahasa Melayu or other vernacular languages into English. Next is the word omission sub-category which carries 32.8% out of the total 100%. This involves the omission of certain words as their equivalents would have been considered redundant in the vernacular languages. The last sub-category is semantic under-differentiation which has 13 words out of the total 64 words. This involves direct translations of vernacular prepositions, adjectives, adverbs or verbs that are used by non-native speakers due to the fact that the vernacular languages use fewer lexical terms for the same entities compared to the English language.

As vernacular languages have a major influence in daily communication in Malaysia, it is used when conversing in English whereby direct translations are made from the local language when one wants to speak in English during daily casual conversations. It is important to note that attributing respect is highly valued in Malaysian culture, regardless of the ethnic background of the addresser and the addressee. Most semantic fields such as food, people, place, clothing and accessories, the arts, religion and superstitious beliefs

contain many borrowed words from local languages for different cultural, religious and traditional concepts. The analysis of the data shows that the use of Malaysian English lexis has the following effects:

1) It shows the reader the culture of Indian families in Malaysia.

Readers get to identify and familiarize themselves with the culture and the norms of traditional Indian families living in Malaysia during post-colonial times. This may have the effect of widening the readers' knowledge of the different types of cultures practiced by people in the Asian region.

2) It educates readers about the multiculturalism among the different races that reside in Malaysia.

The novel shows that multiculturalism is practiced by the different ethnic groups that reside together in Malaysia. Having lived together for a long period of time, there is bound to be some cultural cross-over among these ethnic groups culture and this is portrayed in the novel. Readers are exposed to specific meanings of local lexis and the relevance of that word to the Malaysian context rather than a general meaning.

3) To show authentic Malaysian backdrop to connect with Malaysian readers.

The usage of Malaysian English lexis in this novel has given a Malaysian ambience to the novel which is set in Malaysia. Readers are able to make some connection with the Indian family and the Malaysian community based on the local lexis which lends a cultural impact on the dialogues that take place in the story.

4) It enlightens the readers on how Malaysians modify the English language for conversation purposes

The novel shows how Malaysians tend to translate their vernacular language and adapt it into the English language to ease their daily conversations with people from other ethnic groups. Most of the time, it is used in casual conversations.

4.5 Conclusion

This chapter has discussed the data obtained from 'Evening is the whole day' by Preeta Samarasam and provided some findings on her use of Malaysian English lexis in her novel. Chapter Five will provide a summary of the study and the conclusions to the study in light of the research questions of the study.

CHAPTER FIVE

5.0 CONCLUSION

5.1 Introduction

Preeta Samarasan, a Malaysian writer, uses a large amount of Malaysian English lexis and semantic terms in her novel, 'Evening is the whole day'. The usage of these items was based largely on the background of the story, the characters and to some extent the racial background of the writer. The characters in Preeta Samarasan's novel revolve mainly around a well-to-do Indian family in one of the states in Malaysia. As they are of Tamil origin, and given that the author uses Malaysian English, the extensive usage of Tamil words is not unexpected.

Based on this setting, the author has selectively used the non-native variety of English in her work. She does not choose to write like a native English speaker although she has been living in a native English country for more than a decade. This is obvious from the extensive use of Malaysian English words in her work, especially in the dialogues between the characters.

On the other hand, the author uses Standard English while writing the third person narrative, describing situations and places as well as settings, introduction and in the body of the story, including sometimes in situations when there is no need for the local lexical and semantic terms. This shows that her use of the local variety of English is purposeful.

Preeta Samarasan, who is an educated speaker of the English language and who is perfectly able to write in Standard English, chooses to incorporate Malaysian English in her work because of the background of the life in the novel where the usage of Malaysian English is very appropriate. As the context is Malaysian, it is necessary to use native words as the

meanings may either be absent or the message will be interpreted differently in the English language.

This chapter will now address the findings of this study in line with the research questions posed in Chapter One.

5.2 Summary of Findings

The findings of the study will be summarized below according to the three research questions of the study.

5.2.1 RQ1: What are the various local language referents used by Preeta Samarasan in 'Evening is the whole day'?

There were many items in the novel which reflected on the local language referents in the work of Preeta Samarasam in "Evening is the whole day ". A number of such referents deemed representative of the data corpus were highlighted in Chapter Four under the various categories which were discussed in Chapter 3. A number of words were considered for analysis under each of the category and most were from Tamil. This is attributable to the fact that the setting of the storyline is about an Indian family and the characters use their native language with the English language. However, because the characters themselves also fit into the larger Malaysian cultural context, there is also the usage of Chinese and Malay words. This can be seen in the categories of the local language referents where the cultural and culinary items category is the highest at 37% followed by hyponymous collocations at 27.7%. 17 words were identified under the institutionalised concepts category and the emotional and cultural loading category had 11 words. The category that featured the least was the semantic restrictions category where only 1 word was identified. As a whole, these words are popular among the people of Malaysia and as such, their use in

the novel has the effect of enhancing the plot with the cultural backdrop of Malaysia. The author has showcased a manifestation of the cultural background of the characters and grounds the story in its Tamil context by using these terms. The utilization of specific terms of address which signify relationships has the effect of raising the reader's awareness on the complexities of the Indian kinship system and its related norms and practices. Based on the analysis above, the lexical borrowings in the novel "Evening is a whole day" reveal that the dominant use of Tamil lexis along with the use of Chinese and Malay lexis is used to build a believable Malaysian backdrop to the story. The most interesting fact which can be observed is that these words reflect the Malaysian multicultural society with their varied cultural practices.

5.2.2 **RQ2: What are the types of semantic transfer from mother tongue used in Preeta   Samarasan's novel?**

A number of words were examined under the semantic transfer category in relation to culture and other regional attributes related to Malaysian culture. The words in this category are terms which reflect Malaysian culture that have been richly influenced by the three main ethnic groups namely the Malays, Chinese and Indians.

Under the semantic transfer from mother tongue, three categories were identified. Under loan translation, which refers to direct translation from vernacular language to English, 30 items have been identified. 21 items have been identified under the word omission category. This category shows words that are omitted as their equivalents sounds redundant in the vernacular language. Lastly comes the semantic under-differentiation category where the phrases identified are translations of non-native expressions from the vernacular language. 13 items were identified.

The melding of the cultural features of these three races has resulted in a comfortable multiculturalism where certain terms from each ethnic group have come to be understood by all Malaysians and are utilized by them in their daily lives. By using these terms, the author has given the novel a Malaysian flavor.

5.2.3 RQ3: What are the effects of local language referents and semantic transfer from mother tongue used in Preeta Samarasan's novel?

The author has showcased a manifestation of the cultural background of the characters and grounds the story in its Tamil context by using local language referents and semantic transfer from mother tongue. The utilization of specific terms of address which signify relationships has the effect of raising the reader's awareness on the complexities of the Indian kinship system and its related norms and practices.   It is a common practice among Malaysians, for example, to omit certain words when saying something. They feel the comprehensibility of what they say does not suffer despite the omission of particular words and they aspire to say things faster and in a simpler way by omitting what they regard to be unnecessary words. In addition, such omissions occur because, most of the time, Malaysians attempt to directly develop an English sentence based on the translation from their mother tongue. The directly translated expression does not follow the rules of Standard English. In 'Evening is the whole day', the author reflects that this is accepted as normal when utilizing Malaysian English. The author also tries to show how Malaysians, who use English as second language, tend to speak a complete sentence in a casual conversations.   The writer also creates an impression that in a casual conversation, Malaysians hardly concentrate on using connective words for example 'and'.   Based on the analysis above, the lexical borrowings in the novel "Evening is a whole day" reveal that the dominant use of Tamil lexis along with the use of Chinese and Malay lexis is used to build

a believable Malaysian backdrop to the story. The writer shows how Malaysians adapt the English language to suit their purpose. The most interesting fact which can be observed is that these words reflect the Malaysian multicultural society with their varied cultural practices.

By applying the local language referents and the semantic transfer from mother tongue in 'Evening is the whole day', Preeta Samarasan has opened an avenue for readers to learn and understand the culture and lifestyle of the Indian families in Malaysia. Besides that, it has brought to light the multiculturalism practiced by the different ethnic groups who live in one community.

5.3 Conclusion

Based on the study conducted, it is apparent that Preeta Samarasan has used a fair amount of Malaysian English lexical items and semantic terms in her work. The main purpose of using this local variety is to showcase the story as being authentic. It is time for us to move away from the old belief that L2 varieties are not acceptable varieties of the English language as alleged by certain language purists like Prator (1965). As Phandaripande (1985) argues, the deviations in creative writing are international. Lexical items from other L1 varieties like American English and Australian English are widely accepted even though there are equivalents in Standard British language. Therefore, why should Malaysian English be different?

In this study, a Malaysian author who has been residing in a native English country for more than a decade has written a story based on a Malaysian setting and incorporated the usage of Malaysian English in her work which was published, distributed and won an award in a native English speaking country. 'Evening is the whole day' has many elements of Asian culture imbued in it. It shows the effects of multiculturalism among the three main

ethnics who live together in one setting. The conversation in English is mixed with local words and terms which are used and understood by that chosen community.

A language that does not change will be doomed to extinction. We have caused a change in English to suit our communicative needs, hence the creation of our own variety and Malaysian English is here to stay. It also should be noted that although the inclusion of Malaysian English is advocated in this study, it does not mean that Standard English should be forgotten. Malaysian English should not be discarded as wrong or inferior but should be used together with Standard English in the learning of the language when the necessity arises to create versatility.